

TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLVIII., No. 1,231.

NEW YORK: SATURDAY JULY 26, 1902.

PRICE TEN CENTS.

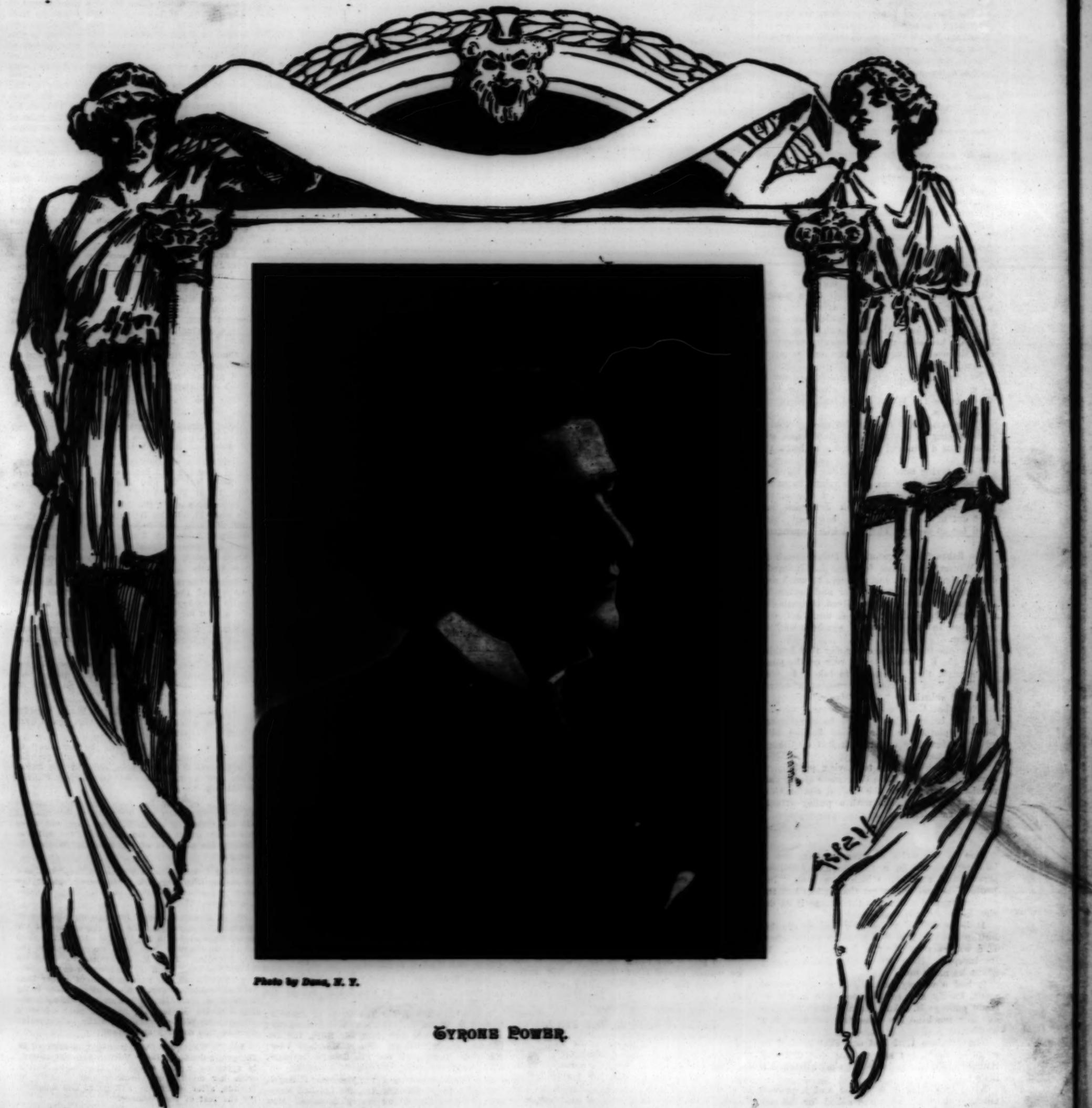


Photo by Davis, N. Y.

GYRONNE POWER.

THE MATINEE GIRL



The theatrical profession does not generally regard the season of enforced vacation as a blessing, but it is one, nevertheless, and the two months away from the theatre atmosphere, the make-up box, and the painted scenery are the most important of the year with the real workers of the stage who spend the time in recharging the dynamics of their vitality from the electric fount of Nature.

It would be well if doctors, lawyers, and business men generally had seasons when the factories closed down and there was nothing to do but rest. Overstrain is becoming the evil of the age. People are overdoing—over-tiring—overworking—defeating their own advancement in their feverish anxiety to get there.

During the last season breakdowns became fashionable. Those of us who had said good-bye to our appendices and couldn't be in the first van had the next best thing—nervous prostration.

Philip Potter broke down saving souls, and Russell Sage broke down making money. Clyde Fitch found he couldn't do a play a week and it made him disheartened.

Just as the athlete gets stale from over-training and loses the vim which has to be born of his skill and muscular strength so does the overstraining life take the life out of accomplishment.

Nearly all the old adages have turned out to be good old lies, but the one about the Most Haste being the Worst Speed isn't one of the cheerful ones.

There is a happy medium between scorning and sticking in the mud, but Americans will take about a hundred years more to learn the lesson.

I was trying hard the other day to think of a type of American man who might be called romantic, and saw enough I found him in the theatrical profession. Joseph Jefferson has kept out of the push, and he has been criticized for so doing. They call him unprogressive!

He fishes for alligators at Palm Beach in the winter, and fishes for bass in Bernard's Bay in the summer, and manages to work and play and make people happier and better by his great old play that has lived through the tank era, the real cow period, and that still flourishes in the garden of symbols and of problems.

Some one told me the other day that besides putting the Empire State Express on the postage stamp, they are going to take "In God We Trust" off the coat of arms, or wherever it is and substitute "Step lively."

After that Empire State Express "win," I shouldn't be at all surprised to see George Daniels' picture on the yellow backed hills with his signature underneath just as though it were a pose.

The next best thing to having push is to have pull. One of these days some clever cartoonist will represent the United States Government as a centipede with a pulley attachment on each leg.

•

One of the evils of overstrain is best represented in a famous and excellent hyperventilating machine, which has been "improved" to such an extent that it has lost the subtlety and simplicity that made it so desirable for certain uses.

It is as full of weird mechanism cranks, buttons, rings, and levers to-day as the chest of a war correspondent is full of badges. In its inception there was nothing unnecessary about its make-up.

It had a velvety, soft, light, springy movement, hardly any sound, and even a woman could manage it. And for a woman to manage any machine but a sewing machine is a wonder.

The Matinee Girl had one that seemed to write by itself, but she got gay one day and thought she'd like to have one that glistened a little more.

After two days with a new and improved machine she went back and asked for the old one with heartful tears. The new one was full of valves and nuts and pulleys and tacks.

"You'll get used to it," said the heartless

salesman; "that's the way a man feels about a rifle he's used to. He thinks all the new ones are bad!"

The real secret of all the new kinks was that in selling the machine, customers would say: "Ah! yes, but the Flying Quill machine has a cute little handle here that you can turn when you want to see where you are at."

So then the Fiercest Yet had even a centre handle put on here and a crank there trying to give people as much for their money as the Flying Quill. And by so doing they are selling their machines.

Give an American another cog or two and he thinks he's getting better value! Wouldn't that make a person think? Our civilization isn't at all effete, but it's as fearfully ornate as Hammerstein's architecture.

Hammerstein knows the age and the land he's living in! One of the newest effects he has introduced in the New York Theatre is an automatic wax lady with a bunch of artificial violets in her hand.

As you go by you suddenly get a douche of bad cologne in the neck without any warning or apology. You go round trying to forget it for the rest of the evening, but like the damned spot in Macbeth it will not out.

As a nation we are become more remarkable for our speed than anything else. In Chicago they have begun to launch new boats sideways, presumably to save time.

An American would rather break a record than see a prophetic vision that might unfold the next thousand years like an open book. A ten-dollar bill is always more beautiful to him than a river's brim full of yellow primroses.

I'm not talking about the exceptions now or those present! In reality this preponderance of practicality is a youthful fault. In about a thousand years Americans will begin to think high and go slower.

Just now he wants to have a quicker auto, a bigger diamond, a prettier wife, and a better salary than the other fellow. That's all!

A woman that I know is studying up the New Thought, and is very enthusiastic about it. She told me some of its possibilities.

"Suppose you want money, for instance?" she said.

I supposed it. "Well," she said; "you just think green!"

"Think green!" I said. "You just fix the color of money in your mind, and think intently of it. Say 'green, green, green!'" she went on, her fingers opening and closing spasmodically.

"And do you get it?"

"Well, I know a woman who did and went out and dug in the garden and found \$50."

"That would be no good to me," I said, sadly; "I live in a flat! The nearest I could come to that is in a rubber plant on a fire escape."

A great many novelists are fond of painting the typical American as a person whose sentiments are buried down deep. They've been that way now for so long that you can't get at the sentiments of those of us who are in the game to-day with a critic.

"I see six loves and two corpses in your pain!" said a grisly fortune teller to a New York girl the other day.

"Dear me!" she said; "and ice so high!"

As a rule, the American girl makes up for her brother's lack. But you take your typical, clean-blooded American without any touch of the Russian, Irish, French, or Italian in him and you have a fine blonde, jointed creature with rubber-tired emotions and automatic passions.

He is ready for duty when it calls, it is true. That is why he is such a good husband and such an impossible sweetheart.

When it comes to making love he shows how ruinous a pig diet is to temperament. It doesn't matter whether he has been brought up on the open-faced, the hunting-case or the cross-harvest variety, they are all equally deadly.

Some unthinking persons claim that the American is all the better for his machine-made durability. Think what we are achieving, they say. Look at the railroads we are building, the bridges we are making, the inventions, the discoveries!

But we continue to import our pickles and our plays! Our American actresses are accomplishing things—our actors seem to lack the fire for inconsiderable achievement in the line of art—no matter how naturally gifted they may be. An electric light over the door stands for everything.

It's not a fault—it's a lack—a misfortune. It's hereditary nationality—that has come to us from ancestors filled with pie and starved for poetry.

We look to the South, and we look to the West for a red-blooded romantic, who will come to us crowned with roses such as grow in the brain of Grady of Atlanta and blossomed in the heart of Frank Stanton! We want to pillow our heads on the ground in the pine woods where Bret Harte's spirit walks and weep for him while Riley sings our lullaby.

THE MATINEE GIRL.

HACKETT BUYS FRENCH PLAY.

James K. Hackett wrote from Paris last week to his New York representative, W. N. Lawrence, that he had bought a romantic comedy by two French authors for Louis Irving to star in after she finishes her tour in The Crisis. The play will require an elaborate production. Mr. Hackett will bring the scene, designs, and costume plates with him from Europe.

TYRONE POWER.

Tyrone Power, whose likeness appears on the first page of this Mirror, will, as has been already announced, return to New York in the Autumn to assume a leading role in Mrs. Fiske's production of Mary of Magdala, at the Manhattan Theatre. He is now in London filling a special engagement with Sir Henry Irving, which engagement, by the way, evidences the high esteem in which Mr. Power is held by the masters of his art.

Since his last appearance here with Mrs. Fiske, about two years ago, Mr. Power has been engaged in various artistic enterprises, in the course of which he has almost circled the globe. He went from here to Australia, where he starred for a time and played many important engagements. A few months ago he went to London—the scene of several of his earlier successes—and planned to sail from there in the Spring to spend the Summer on a fishing trip in Canada. The offer from Sir Henry was so attractive, however, that he decided to give up his outing and spend the Summer in London.

Mr. Power is now thirty-six years of age. He made his first appearance at St. Augustine, Fla., on Nov. 29, 1896, as Gilson, in The Private Secretary. He rose rapidly in the profession, playing important roles in support of Madame Janauschek and with Augustin Daly's company.

The achievements of Mr. Power during recent seasons are well known to New York theatregoers. His qualities as an actor are unusual and distinguished, and his return to this country is a matter of congratulation to all those who have at heart the welfare of the American stage.

REJANE TO RETURN.

One of the results of George C. Tyler's European trip is a contract with Gabrielle Jeanne for a fifteen weeks' American tour under Lasker and Company's management, beginning in October, 1902. News of the signing of the contract was cabled by Mr. Tyler to his office here last Tuesday. No details regarding Rejane's repertoire have been received. Mr. Tyler opened negotiations on his arrival in London several weeks ago. Upon his return to Paris from Rome he found the contract awaiting his signature.

Rejane is now on her way to Rio de Janeiro, where she will begin a tour of South America. At the time of her departure it was stated in Paris that she went under a guarantee of \$70,000 for a six weeks' season.

The first time Madame Rejane visited this country was in the Spring of 1896, when she appeared under the management of Abbey and Grau.

ENGAGEMENTS.

For Gus Hill's enterprise: Nellie B. Nichols, Maude Schille, Henry Gray, Nattie Potter, John McMahon, Thomas P. Bell, Electric Quartet, Jessie Larcom, Charles Saunders, George Beatty, W. H. Fields, Charles S. Sherman, Louis Marshall, Townsend Irwin, Fred Roberts, James Moore, Harry Hartson, Sammie Brown, George P. Bell, Charles Wallace, Walter H. Moore, James E. Welton, Jennette Wesley, Ade Kirkwood, Eddie Hinshaw, John J. Burns, Tiffany Dugay, James Part, Ruth Allard, Emma Sipman, May Jones, Portia Belmore, Blanche Lorraine, Josephine Stanley, Minnie Aldridge, Letitia Corson, Jessie Damer, Nellie Sawyer, Bert Hosman, Lillian Smith, Little Hart, Ade Hurley, Viola Lee, H. R. Zahner, H. H. Horton.

Georgia Pitcher, with James K. Hackett, in The Crisis.

Mynn P. Kotchian, by J. H. La Pearl for Snapping the Harvest (Southern).

For Pennsylvania: Josephine Fox, Anna Darcy, Dollie Kline, Frederick Fairbanks, Willis Martin, Jr., Lew Kelly, J. G. Gilpin, James S. Elkin, Daniel Evans, W. J. Gaffey, Roland S. Fox, and the Eagle Quartet; C. S. Callahan, stage-manager; N. C. Wagner, business-manager.

Margaret Meader, for New York Day by Day. June More, with Gus Hill's Lost in the Desert.

Joseph R. Kettler, with Uncle Jack Sprague.

For A Romance of Coon Hollow: Ruby Woodward, Carl Jefferson, Dollie Bandall, Cecile Wright, Gus Gause, Archie Allen, William T. Asher, Samuel Gaines, and Joseph Williams, with J. H. Murray, manager, and J. H. Rice in advance.

Maud Winship, to support John H. Drexel in The Merchant of Venice and Richard III.

Charles Balzar, featured as Romeo in Shewell's Romeo and Juliet.

Ella W. Harmon, for the lead in The Cowgirl and the Lady, with G. Miller Kent.

Robert Shaylock, re-engaged for leads with Daniel Daly.

Frank G. Tallafuro, by Stair and Hammill, as treasurer of the Auditorium Theatre, Philadelphia.

For A Fight for Millions: John S. Shea, business-manager; the Orpheus Quartet, Nellie Bunnell, and George Winter.

Nellie Vaughn, advance agent, for Talbot Bryan, How Hopper was Side-Tracked.

For Hooligan's Troubles company: Robert J. Ward, Anna McVille, Blanche Ward, Charles H. Clark, and Marian Armstrong.

Marie Kusak, in The Night Before Christmas.

Robert W. Stanley, by Charles E. Bianey for Only a Shop Girl.

Lucius Henderson, for The Pride of Jennie; Harold R. Wolfe, for the Cook-Church company; Mrs. Ang. Balfour and child, for Kiss, the Detective; Henry Buckler, for Her Marriage Vow; Harry Humphreys, for The Scout's Revenge; all through the Actors' Society of America.

For The Ball of New York: Margaret T. Sayre, for Violet Gray; Edward Nye, for Ichabod Brown; Charles Bates, for Harry Bronson; Max Bloom, for the Polite League; Tony Craig, for Marie, and Belle Rose for Fifi.

Samuel Brown, for Lost in the Desert.

GOSSIP OF THE TOWN.



Photo by Strong, N. Y.

Above is an excellent likeness of Paul Gilmore from Mr. Gilmore's latest photograph, that was taken only last week. Mr. Gilmore will star next season under Julie Murray's management in The Tyranny of Tess, a modern drama by Haddon Chambers that Sir Charles Wyndham presented in England and John Drew acted in this country. The play is practically new outside of New York and it is expected that Mr. Gilmore will have a very successful season. He will play only first-class theatres. Mr. Gilmore has starred several seasons in romantic plays, such as The Musketeers and Under the Red Robe. The modern drama, however, is not new to him, as his first success was made in the leading role of Americans Abroad. The Wife, and like plays. Mr. Gilmore is now at Atlantic City.

George E. Murphy has returned from a visit in the Blue Mountains, much improved in health.

Mr. and Mrs. Billy Walsh (Leah Starr) spent two weeks in and around New York and returned to Troy, N. Y., for their Summer's rest. They have signed with Mittenhal Brothers' Albany Stock company for next season as comedians and southerners. This will be their third year with that firm.

Lavinia Shannon tendered a reception last Sunday evening at her residence in Washington to Jane Holly and Emily McVille, of the Columbia Theatre Stock company.

When Jessie Mae Hall opens in The Princess of Patches in this city, Aug. 4, she will wear a ragged dress. It is not a new dress. It is Miss Hall's original ragged dress. She has worn it three hundred times and prides it highly.

Charles E. Hanford's tour next season will be managed by F. Lawrence Walker. Mr. Hanford will appear in The Taming of the Shrew and Much Ado About Nothing.

The New Star Theatre is undergoing repairs. The theatre will open Aug. 2.

The Metropolis Theatre, at 1424 Street and Third Avenue, will open Aug. 11, with Beverly's Minstrels as the first attraction.

Rehearsals of Sullivan, Harris and Wood's Fatal Wedding will begin on Aug. 4; The Road to Ruin July 28, and The King of Detectives, Aug. 11, at Toledo Hall, New York.

Rehearsals of At the Old Cross Roads will begin Aug. 11. Mata Williams will conduct them and will also play Parepa, the octopus, again. Manager Arthur C. Austin says he is going to send out two companies in At the Old Cross Roads season after next. Only one company next season.

Holme Carval and Francis Pierrot, who have just closed their season with The Two Little Waifs company at Duluth, Minn., July 4, have just signed for the same parts for next season.

Mrs. T. D. Briscoe announces the engagement of her daughter, Lettie Briscoe, to Harry McLean Webster.

Mr. and Mrs. Priestley Morrison (Mary Horns) have returned from a three weeks' fishing trip on the Hudson River and the small lakes of Dutchess County, N. Y.

Harold Blake closed with the W. G. Stewart Opera company in The Runaway Girl at the Park Theatre, Philadelphia, July 12.

Harry Clay Bianey will play the last season of Across the Pacific, and next year he will produce a new musical extravaganza, entitled The Baron from New York, written by his brother, Charles E. Bianey.

Charles E. Poor has been especially engaged to stage Shergreen and Reynolds' production of On the Quiet, in which Thomas Ross will make his stellar debut next season. Mr. Poor will also resume his old part of the Rev. Dr. Weston in the play.

Harry Corson Clarke will begin the rehearsals of Hello, Bill, July 28. His season, under the management of Goodhue and Kellogg, is completely booked.

C. R. Bradford, Duse's business-manager, is in Washington arranging for the appearance of the noted bandmaster in the Capital City at the close of the all-Summer New York engagement at the St. Nicholas. It is R. R. Johnston's intention to put the Duse Band in Washington at the opening of Congress. A new amusement resort that will accommodate three thousand people is being negotiated for. Mr. Johnston has released the St. Nicholas Gardens for next Summer. During the coming Winter Duse will make an extensive tour of this country and Canada.

Estelle Wentworth, who has been re-engaged as the prima donna of Dolly Varden for next season, is spending a few weeks in the Maine woods with her mother and brother and a party of friends, after which she will go to the seashore for the rest of the Summer.

AT THE ACTORS' FUND HOME.

ILL.—The Master of Ceremonies and the Heroine of the Home.



Adams Studio, New York.

HARRY E. HAPGOOD.

In every community, large or small, where any attempt is made in the matter of social amusement, there must needs be a master of ceremonies. And in every community a man is found who possesses in some degree the qualities necessary to fit him for the rather difficult office. The Home had need of such a man, and the man was quickly found in the Home, in the person of Harry E. Hapgood. He it is who organizes the concerts on Sunday evenings, who lures the guests into pleasant groups on the verandas, who shows a goodly share of the visitors about the house and grounds, and who in many ways assists Mr. Corbyn in managing the social affairs at "Beachwood."

Mr. Hapgood is not a very old man—as ages go at the Home. He remarked to the writer in a cheery way that he is "only seventy-seven." Years ago, according to an old-time player, his black hair and side-whiskers were the envy of all his associates, and he was known to them as "Handsome Harry." The hair and beard have turned white since then, but for all that the complimentary soubriquet would be appropriate still.

When talking of the Home and of his companions there Mr. Hapgood grows enthusiastic, and speaks with a ready tongue. Of himself he has far less to say, but by dint of much persuasion he was led by the writer into unfolding the following tale of his career:

"I was born in New York," he said, "and spent much of my boyhood in this State. At the age of eighteen I reached the not uncommon conclusion that the stage was the proper field for the display of the talents that I felt sure I possessed. Therefore, in 1842, I became a very humble member of the stock company at the Walnut Street Theatre in Philadelphia. I was, indeed, what was then called in theatrical slang a 'boot-jack.' Of the parts I played and the hits I made there is no record even in my own memory. But I know that I acted, good or bad as my acting was, at the Walnut Street, under Ethelbert A. Marshall, and at the Holliday Street Theatre, Baltimore, for no less than three or four seasons. Then I retired from the stage and have never appeared since."

"The reason for my retirement was that the management decided that I was of more value in the front of the house than in the back of it. I agreed with the management. I was put into the advertising department, and remained there until the year 1848, making far greater successes with the bills than I had made on the boards."

"In 1849—being then twenty-four years old—I became ambitious to enter the managerial field. I organized and took on the road a small company of my own, which was called Kirby's Variety Company. Kirby's Variety company closed in Toledo, after a more or less prosperous career, and I, seeking new worlds to conquer, went to St. Louis. There I found a company of four singers called the New England Bards—and the New England Bards were stranded. They had neither money nor manager. I was in a position to supply them with both. So contracts were soon signed, and we started on our travels."

"Our path lay toward the West. We made a tour of Kansas, and ours was the first organization that ever covered that State. Kansas, in 1856, was not well supplied with houses large enough to accommodate a stage and leave any room for the audience. The only two halls that we found were in Topeka and Leavenworth. In the other 'cities' on our route we appeared in rooms of all sizes and descriptions. But we made money. As a matter of fact we were so successful that the Bards became ambitious and wanted to buy us out. I must confess that by this time I had grown weary of the company, and to simplify matters I presented my share of the show to the Bards, and returned to St. Louis. Within a week of my arrival there I had organized another concert company—larger by one member than the Bards—and was off on another tour of the prairie States. We played through Nebraska, Colorado, and Utah as far as Salt Lake City, travelling by stage all the way, and finally worked back to St. Joe. Then we made a tour down the river playing in

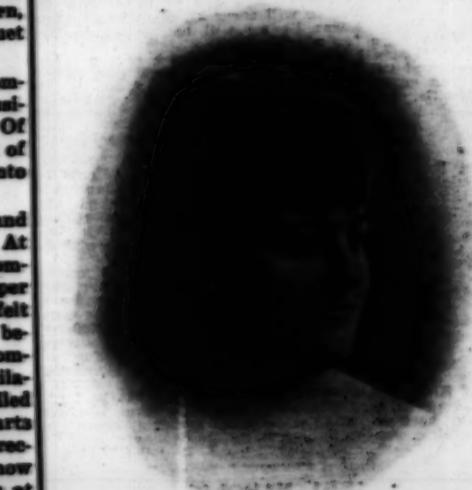
every city, town, and village that had a landing.

"In 1859 I came to New York. I was tired of the one-night stints, and longed to have a finger in the metropolitan theatrical pie. Like Little Jack Horner I pulled out a plum very quickly, in the shape of an engagement as business-manager of Rumsey and Newcomb's Minstrels. I remained in that position for about four years. We toured the United States and Canada, and were very successful. But we reached the end of the track in St. John, N. B., in the Spring of 1861. We could not decide where to go next. We had played every city and town that was worth playing. A conference was called between the partners and myself. I declared that the only two places I could think of were Newark, N. J.—then the worst theatrical town in the country—and Liverpool, England. It was as easy to get to one place as the other from St. John, and we therefore decided upon Liverpool.

"We sailed immediately, and on June 6, 1861 opened with a great flourish at what was then the Prince of Wales' Theatre, Liverpool. Our success there far exceeded our best hopes. I remained abroad with the company for eleven months and then resigned and came home. In 1862 I traveled as business-manager through the South and West. The next season Rumsey and I became partners and took out a minstrel company. When the tour ended I sold out my interest and became business-manager of the J. W. Lonergan Dramatic Company. In that position I remained seven years.

"Through all those years of hard work I had made and saved a good bit of money. I had really a large enough fortune to retire on. But I did not appreciate the fact that I had enough, and, like many another man, in trying to reach the limit I lost everything. I went back into the show business to begin all over again. For three years I was press agent for Forepaugh's and other circuses, and was advance agent for the Union Square company. I was just getting a fair start, when, in 1866, I became a victim of rheumatism. In 1869 the Fund came to my rescue, and I have been in the care of that noble institution ever since. For ten years the Fund provided a place for me in the St. Johnland Home for Old Men. When this Home was opened I was admitted as one of the first guests. And I want to say, in ending my story, that these days at the Actors' Fund Home are the happiest of my life."

Old age is not the only passport to the Home, though most of those who have entered



MARIE CHESTER.

the doors as guests have brought the honorable credentials that years alone bestow. The others—and they are few—have earned the right to take their places there by enduring physical suffering infinitely harder to bear than the weight of many years. One, at least, who dwells at "Beachwood" has experienced a hundred times the portion of pain that usually falls to the lot of those who reach three score and ten. Yet she has lived but little more than half that number of years. She is the youngest guest at "Beachwood," and has, perhaps, suffered the most. Because she has been so afflicted, and because through all her pain she has retained a winsome, happy smile and a nature unembittered it is meet that Marie Chester should be called the heroine of the Home.

Through the warm Summer afternoons she sits in her favorite corner of the veranda overlooking the little lake and the wooded hills beyond, and employs herself in reading, or in fashioning some bit of dainty embroidery. One is surprised to see so cheery-faced and young a woman in such an environment. But a crutch that lies beside the chair offers, at a second glance, the pathetic explanation. For every one that comes Miss Chester has a genial word, and her fine eyes light up in friendly welcome. She is a beautiful woman, and most gracious.

It was only after she had talked pleasantly for a time of the new books, the new plays, and, most of all, the beauty of "Beachwood," that the writer could induce her to speak of herself and her career. "The other things are more entertaining," she said, "and you know mine is not a very happy story. But to begin with, I am an Englishwoman, and by chance a native of Ireland. My father was an officer in the British army. For a number of years he was stationed in Dublin, and I was born in that city. My early childhood was spent there and in England, and when I was still a little girl we came to America. I made my debut on the stage when only twelve years old, playing a very small role in a pro-

duction of Love's Labor Lost, in New York. A year later I became a member of Augustin Daly's company, beginning my regular work by playing the part of a maid in Pique. For two years I remained with the Daly company, playing very small roles, but learning a great deal.

"When I was fifteen I returned to England and acted there with various companies for a time. I had now acquired a fair knowledge in several branches of stage art and was intrusted with roles of considerable importance. Upon coming back to America I was engaged as ingenue by Henry E. Abbey for his Park Theatre company. I was with Mr. Abbey for five years at the Park Theatre, and in his traveling companies. After that I was a member of John T. Raymond's company, playing ingenue roles in his several pieces, and then I became the ingenue of A. M. Palmer's company at the Union Square Theatre. I afterward traveled on the road with Mr. Palmer's organizations, and then became a member of the Frohman forces.

"It was while playing under Mr. Frohman's management in 1885 that I met with the accident that eventually brought my professional career to an end. I was playing at the Madison Square Theatre, and in making a quick exit I caught my foot in some obstruction and fell heavily to the floor. My ankle was broken in the fall, and my spine was badly hurt. The serious nature of the latter injury was not discovered, however, until many months afterward. The broken ankle, of course, kept me in bed for some time, and when I recovered, I married and decided to retire permanently from the stage. But after a few years my husband, Mr. Russ, died, and in 1890 I returned to the profession. I had played but a few engagements—among them one as Nadia in Michael Strogoff—when the spinal trouble that had so long remained hidden, developed in a fearful manner. For twenty-nine months I was confined to my bed. Later, under the care of the Actors' Fund, I was placed in the Home for Incurables at Fordham. There I remained, rarely free from pain, for five years. When this charming Home was opened I had the good fortune to be brought here, and here I am, as happy, in the kindly care of Mr. and Mrs. Corbyn, and with this genial company around me, as it is possible for one in my position to be."

BIG CIRCUS COMBINATION.

If certain plans that have been formulating for some time past materialize, the greatest circus and outdoor amusement combination in the world will result. This will be the merging, under the control of the Barnum-Bailey Company, Limited, of Barnum and Bailey's Circus, Buffalo Bill's Wild West, and Forepaugh and Sells Brothers' Circus. To this end a meeting was held at Detroit last week, at which were present: George O. Starr, representing the Barnum & Bailey Company, Limited; W. F. Cody, representing Buffalo Bill's Wild West, and Peter Sells, representing Forepaugh and Sells Brothers' Circus. It is said that only the preliminary details were discussed, and that the deal will be consummated at a later meeting.

The plan is to give the three great shows an equal opportunity to play the United States, Great Britain, and Germany for two-year terms. In this way each circus will have one country to itself for two years, and will then shift to another country and make way for another show. Thus the three companies will not conflict with one another, and the public will not have a chance to tire of any one of them.

When seen by a representative of THE MINNONS, George O. Starr said: "The meeting did occur in Detroit, and the rumor is about correct. Nothing definite was done, however, at the meeting. The report that I will sail for Europe at once is incorrect. I shall wait here until Mr. Bailey's return from Europe in a couple of weeks. Nothing can be done without first consulting him, as Mr. Bailey is the Pierpont Morgan of the circus business. In about a month from now the matter will take a definite shape."

CUBS.

Rehearsals of The Scout's Revenge, George Samuel's Attractions, owner, began July 14 at Lyric Hall, direction of John Arthur Fraser.

Three theatres of Cincinnati are to be greatly improved before opening next Fall. They are Houch's Opera House, the Lyceum, and the People's Theatre. All these are to have new stages and all are to be redecorated.

"Uncle" John Mishler, one of the most favorably known and popular of theatre managers for the manner in which he conducts a theatre, is having the Academy of Music at Reading, Pa., made over on the inside at an expense of over \$2,000. It always was in many respects a model theatre, and for the season of 1902-03 it will be more talked about than it has been heretofore.

John R. Dovest, the tragedian, has been visiting Mr. and Mrs. Ben Mears at their farm near Chagrin Falls, Ohio.

Louise McCallum has accepted a play written for her by J. M. Burnet, and entitled My Wild Irish Rose. She opens her season at Chicago in the new play early in September, and will go direct to the Coast.

W. J. Fielding will send out A Ragged Hero again next season. Hal Brown and Gertrude Swiggott will head the company.

A divorce was granted to Marie W. Dow (professionally known as Marie De Weese) from Stephen R. Dow, in Boston, June 26.

Cressie C. Raymond, wife of Maurice Raymond, manager of the Raymond Dramatic company, attempted suicide at Alexandria Bay, N. Y., July 12, by taking an overdose of morphine. Her life was saved by prompt medical aid.

Rehearsals of A Fight for Millions begin Aug. 12, under the direction of Malcolm Dongan.

THE GREEN ROOM CLUB.

Through Milton Nobles THE MINNONS is able to present to-day a more clear and detailed statement of the purposes of the new Green Room Club than has yet been given to the public. THE MINNONS man found Mr. Nobles at the rooms of the Actors' Order of Friendship, 139 West Forty-seventh Street, going over plans submitted by architects and contractors.

"I am glad," said the author of "Shop Talk," "of an opportunity to place before the profession at large something of the plan and scope of the Green Room Club.

"The various committees appointed by Edwin Forrest Lodge, A. O. O. F., to superintend the alterations and furnishing of the house, 139 West Forty-seventh Street, issue and place stock, supervise applications and formulate rules, have been busy during the past week. The plans for alterations have been under consideration, but work cannot begin until the wall of the new hotel, which is going up adjoining the Order's house, has reached the top of the lodge building. The hotel contractors are under bonds for any damage to the property of the Order, but should the Order begin work on its own building, pending the erection of the adjoining wall, it would lessen its chances of collecting damages in case of accident. The contractors think that the hotel wall will pass the top of the Order building within the next two weeks. The principal changes contemplated are to be in the basement and third floors. The entire basement, which is on the street level, will be converted into a grill room, 20 x 50 feet. The third floor will be exclusively for lodge purposes, and will contain a model lodge room and ante-room. All club members will have free swing of the entire building, excepting the lodge room. Thus the club enters at once on a splendidly equipped home, containing a fine library, and a collection of paintings, old engravings, rare prints, programmes, and souvenirs of inestimable value. These, of course, will always remain the property of the Edwin Forrest Lodge. Of the stock issued by the club Edwin Forrest Lodge will take fifty-one per cent. The remainder will be assigned to all classes of club members. Two points the officers of the lodge wish particularly to emphasize: The Green Room does not aspire to rivalry with, or opposition to, any club in New York. It has no such ambition. Probably half or two-thirds of the members of Edwin Forrest Lodge are members of The Players or The Lamb, and many are members of both. They are among the most active organizers of the Green Room, and none of them, probably, have any idea of withdrawing from those clubs. They hope to give to the Green Room certain characteristics not practicable at the other clubs, with their mixed membership. In a word, they hope to make it unique. Had it not been called the Green Room it would have been known as the Shop Talk Club.

"Care will be taken to admit to membership only such as are reasonably supposed to be imbued with that spirit of good fellowship. The Players and The Lamb have distinctive features, dear to their members. The Green Room hopes to create a little sphere of its own, quite apart from anything to be met elsewhere, but in no spirit of rivalry or competition with any.

"Another error promulgated by the daily press, and persisted in, notwithstanding authoritative denial, is that the Order of Friendship is to drop its benevolent and fraternal features, and become a social club. The idea is absurd. The Order is a purely fraternal and beneficial body, and must always remain so. For years it has discussed at regular and irregular intervals schemes for making its home more attractive by the addition of social features. Judicious investments during the past few years have placed it in a position to meet the situation. The Green Room Club is the result. The idea is almost as old as the Order. It is now, or soon will be, a reality. It places club privileges within the reach of all of its members, including many not able to join more expensive clubs, at a nominal cost. The club will be a tenant of the lodge, and pay a regular rental. The lodge will be in no way responsible for the obligations of the club. But should a fair trial, of say two years, prove the club idea not a success, the lodge, holding the majority of the stock, can vote the club out of existence. And there you are."

ENGAGEMENTS.

McVille Ellis, William Blaundell, William Broderick, Joseph Coyne, Robert Evans, James Ratcliffe, George H. Haynes, Joseph Fay, William Pullman, Christie McDonald, Clara Jerome, Miriam Lawrence, and Nora Cecil, to support Francis Wilson in The Toreador.

Harry Gilfill, Harry Linton, John Gilroy, J. D. Mariowe, D. Mack Lumden, L. D. Wharton, Nat K. Cafferty, Edward Pooley, Katie Rooney, Violet Dale, Augusta Giese, Leon D'Armon, the McCoy Sisters, Jessie Richmond, Lottie Stanley, Lillian Austin, Jeanne Palmer, Maude Nagle, Catharine Carr, Vivian Dinsmore, Florence Hubbard, Martha Barrell, Edith Darnell, Jeanne Barry, Sadie Dowling, May Schmidt, Miss Craig, Zeida Saunders, and Mrs. McAvoy, for The Liberty Belles.

Hattie Williams, Clara Palmer, Emma Frauds, Edith St. Clair, Nova Aymar, Eugene Jepson, Lee Harrison, William West, George Honey, Pat Rooney, Jr., James Cherry, and Emil Howell, for The Rogers Brothers in Harvard.

Tuckay and Bunnell, with Fischer and Carroll in That's All.

Among the engagements for Captain Molly, which will be produced at the Manhattan Theatre in September, are those of Phillips Smalley, W. L. Branscombe, and Willie Weston. Young Mr. Weston will appear as a Continental drummer boy.

THE STOCK COMPANIES.

The second season of the Blaney Stock company at Blaney's Theatre, Brooklyn, will commence on Sept. 1, and George Payton's Theatre company will inaugurate its third season on the same date with "The Dancing Master." The Elite Stock company, at the German Theatre, and the Columbia Theatre Stock company, are both scheduled to commence their second seasons early in September, but no definite announcements regarding the latter have yet been made. The company at Proctor's Lyceum will, as usual, be in the field early. As George Payton has abandoned his intention of remodeling the Criterion and opening it as a stock house next season, the present opinion is that Brooklyn will have the same number of stock companies the coming season as last—namely six. Mr. Payton will not probably wish his Boston company. He will, however, make occasional appearances in Brooklyn. As usual, the Spanish Stock company will be the first to open, commencing its third season in Brooklyn at the High Theatre on Aug. 25, as previously announced in "The Mirror." The personnel of the company for next season and the opening play will shortly be given out.

The Greenwall Stock company at the American Theatre will open its third season Aug. 25.

The Kingston-Courtney Stock company will open next Saturday a second season of eight weeks at the Empire Theatre, Albany. The week will be divided between Lady Macbeth's Experiment and Lord and Lady Algier.

Wifred Clarke, who for the past season has been starring in vaudeville, will return to the legitimate in September, when he opens at the Grand Opera House in "The Professor," a stock star. Mr. Clarke is to make special production of "The Strange Case of Doctor Jekyll and Hyde," "Married Life," "A Widower's Home," and "Paul Potts." His first effort is believed favorable to a good deal of interest, as it has been many years since one of the above named plays have been seen on the Western coast. After the engagement in "Priscilla," Mr. Clarke will play in other cities West, and start as stock star in the new repertoire.

Mary Howard closed with Richard Mansfield's company in Montreal July 8. She had intended to spend the summer in the Adirondacks. Instead she signed the following week with the Proctor Stock company, Albany.

The Lawrence-Gratian Stock company is entering its eighth consecutive week at the Majestic Theatre, Utica. Vall De Vore has been popular in the leading roles. The players are being staged under the direction of William Charles Moore. This week, Jim, the Professor, and Little Lord Fauntleroy.

James R. Prokoff has signed with Mittenthal Brothers to play the comedy roles in their Boston Stock company.

The Bellows Stock company, at Elliott's Gardens, Denver, did Marie Walmsley's "Song of Truth" on July 12. Miss Walmsley was warmly popular, and gave her usual charming performances of "Vivie." Other noteworthy performances were given by Nellie Head as Orlina, John Mason as Malvina, Joseph Whelock, Jr., as Sir Andrew, Edward D. Lyons as Mr. Toole, and John T. Sullivan as the Duke.

Pauline Du Vore has resigned from the Queen Stock company, Eclipse Park, St. Louis. She will rest for a week and then sing at Hastings Park week of July 27.

On account of illness H. E. Moore, special agent of Campbell Brothers' Circus, has resigned and gone to his home, Watertown, Wis.

Engagements through the Actors' Society: For the Royle Stock company, Victory Theatre, W. U. Wadsworth, and Fred Loonis; for the Neil Stock company, Hepeth McNeil; for Proctor's Montreal Stock company, Grace Gibson; John Westley for Proctor Stock company.

Paul Burns has been engaged by Darcy and Speck as principal comedian with their stock company, at the Standard Theatre, Philadelphia. This will be Mr. Burns' third season at the Standard. He is a favorite there.

The season at the American Theatre will open Aug. 25. Among those engaged for the Greenwall Stock company are Jennie Lamont, Lillian Bayar, Laura Albermarle, Thomas Reynolds, and Charles Hallock.

Thomas Eagleton has been engaged by the New American Stock company, Chicago, for next season.

Helen Aubrey has signed for Grand Opera House Stock company, New Orleans.

Townsend Irwin, for Lost in the Desert.

Charles J. Lamoure has been re-engaged as heavy man with Arnold Stock company.

George Henry Tracy will continue as stage director of the Murray Hill Theatre next season.

Lucia Moore has been engaged as leading woman of the Hopkins' Stock company at the Grand Opera House, Memphis. For two seasons Miss Moore has been with the Baldwin-Melville Stock company, playing New Orleans in the Winter time, Montreal last Summer, and Buffalo this Summer. She will take a short vacation before opening at Memphis.

William C. Mason, stage director of the Lawrence-Gratian company at the Majestic Theatre, Utica, N. Y., has been engaged as stage director of the Empire Stock company at Toledo. He will assume his new duties Aug. 15.

Johanna Hoy and Clara Austin Lane have signed with George Payton's Brooklyn Theatre company.

Hugh Mackay has signed with the Fraw-

ley Stock company for the production of "Miss June Gloom."

Frederick Loonis has been engaged for the Royle Stock company, Boston.

Julian Bremerton has been engaged for the stock company at the American Theatre next season.

The season of the stock company at Leslie Park, Charlotte, N. C., will open Aug. 2.

Lester Blithman has been engaged by G. B. Woodward for the Ingoldsby with the Woodward Stock company, Kansas City, Mo. Miss Blithman recently closed a very popular engagement with the Herbert Stock co. way.

ON THE BEACH.

In athletics as well as in art, Miss Williams is versatile. They say she shot at Avery Park, where Miss Williams is spending the summer. There was a swimming meet recently, and Miss Williams was in competition in it. She left the city at the conclusion of the meet. On July 26 there was a swim race on Devil Lake, with 100 swimmers, mostly young women. The old-time beauty was a certain Miss Holmes. She lost the first, in the stretch. Then Miss Williams leaped up, crossing the line she was three long strokes ahead of Miss Holmes. The other swimmers seemed to have anchored at the first quarter. Avery Park, to the number of 100, is now out of touch off its bat to Miss Williams.

Last season The Spokes, a - used to play at the Odessa Theatre at Miss Williams. She was advance agent for Mrs. George W. Speck, manager. Theodora, Mrs. Speck, who is Illinois, the president of the local women's club didn't know who Mr. Speck was. She had the honor of meeting him. Theodora was. Mr. Speck had the honor of meeting Mrs. Speck. Mr. Speck tried to interest the president. She responded with suspicion. Mr. Speck said that Mrs. Speck was a good girl, and to mention Mr. Speck's name was an advantage, as wild animals having studied them and their habits for many years. That satisfied her.

"No," said the president: "I don't think we care to see Mr. Speck again. The Monday Afternoon Club was formed for the study of Mrs. Wallace Charles Miller, and other great authors, and not to witness wild animal shows."

ENGAGEMENTS.

By George Samuels' Attractions: Clara Williams, with Fisher and Carroll; Arnold & Turner, for The Sweet's Comedy; Robert Vernon, for The Convict's Daughter (Western).

Lewis A. Abbott, re-engaged by H. J. Carpenter as general agent, head of the Western Fox Stock company. This makes the third season Mr. Abbott has been with the Carpenter company attraction.

Maud Turner Gordon, for The Clingers. Miss Flynn will again be seen in a number of Miss Fisher's company, and in the new comedy of "Hedda." James Young has also been reengaged.

By Young and Clingers, for the Marriage Play: Philip H. French, Austin Astor, Ellsworth Hartman, Eric Harton, W. A. Williams, Thomas Irwin, Harry Hodder, Van H. Kline, and Louis F. Hause.

James Cowper, engaged for comedy roles with the Frank H. Carpenter company.

By J. M. Wood and R. T. Cooley, as executive staff of A. G. Webster's Company (Western): Frank Davis, acting manager; Arthur G. Thomas, editor-in-chief; W. A. Webster, editing manager; H. J. Carpenter, advance representative. Of A. G. Webster's Company: James Young, acting manager; W. H. Taylor, advance representative.

Augustine Hollister, for Circle La Scala, to originate a French-Canadian rôle in "Sergeant X."

For the Arnold Stock company: Burnett, and Bert; Joe Dillon and Dick Garland, Walter Lucy, Lathorne and Leigh.

William Richard Goddall, to direct the production of A. H. Smith's Major.

Thomas J. Grady, by Murphy and Mack, to stage their production of "A Night on Broadway" and to play one of the important roles.

Rita Knight, by Frank Hammons, for his production of "The Liberty Belle" (Western).

Through the Actors' Society: Mark Weston, with Lester Longman; Donald Weston, with The Speed of Life; Mr. and Mrs. William H. McKee and child, with A. Rogers' New company; Mark Price, with Al Wilson; Theodore Marston and Florence Stanley, with "Under Two Flags"; Nellie Vernon, with Uerna; Mata Maynard, for Keith's, Philadelphia.

Maud Griffin, by Spencer and Stover, to support Nellie McHenry in "Miles."

James Young, William Hunt, Madge White, and Kenneth Scott, for Miss to Miss.

For Charles H. Yale's Everlasting Devil's Auction: Irene La Tour, Zena, Marion and Tom Allen, Miles, Amalia Bartolotti, and Priscilla Jeanne Frazer.

The Phony Troops of Dance, by Yale and Ellis for The Devil Rya.

Constance Thornton and Maria Alma Ramsey, by W. H. Nashville, for Human Heart.

For McKinney Brothers' Minstrels: R. J. McKinney, J. V. McKinney, George McKinney, Bob Rice, Ed Raymond, Varin and Jerome, Imperial Quartette, Bartoli Family, Saman, Vair and Mann, H. F. O'Connor, J. D. Baker, Crawford W. Campbell, G. Shepard, J. Lester, H. Black, F. Latoy, Crawford Bros., and H. Miller.

Georgia Franklin, of Hamshaw and Franklin, the Golden Shoe, American comedy, for Peck and His Mother-in-Law. Miss Franklin's younger brother, the Hon. John Dwyer, has been appointed private secretary to Governor Shaw, of Iowa.

Fannie Abbott and her niece, Baby Abbott, with Barney Gilmore, in Kidnapped in New York.

Mr. and Mrs. Charles P. Whyte (Miss Corbin), with the Ullis Abbercony company.

George South Spencer, by Julius Murray, for the lead in Lost River.

Thomas J. Grady, with Murray and Mack.

Rita Knight: for the "pink pajama girl" in The Liberty Belle (Western).

By Matt Sheedy, to support William Owen in The School for Scandal: J. W. McCullough, Camilla Reynolds, William Robinson, and Jack Young, agent.

Nan Hewins, for Beyond Pardon.

By John A. Himmelman: Beatrice Marie, Edwin H. Wallack, Fred Mylin, Charles F. Lawrence, Ira H. Earle, William Daniels, Fred Coulter, Miss Keene, Elsie C. Taylor, Linda Taylor, Harry R. Castle, Frances Brett, The Musical Review, Howson's Band and Orchestra, Dave H. Woods, A. J. Love, Harry Willard, E. F. Hincklin, Irene L. Ward, Anna B. Mai, Eddie C. Nichols, Irene Leachman, Leonard Rose, Louis Bassett, Louis Lyon, Oscar F. Cook, Louis Chevalier, Harry Garrity, David Leachman.

People wanted.—Leading lady, amateur stock, and other parts in musical comedy, musical comedy, and farce. Address "G. W. W.", 100 West 45th Street, New York.

A girl wanted for legitimate star.须要，and a girl of work, good in piano and violin,—expected in that line. Address "O. T. ALSTON BROWN," 100 Broadway.

THE NEW YORK DRAMATIC MIRROR.

Editor: ALFRED GRADY. Associate Editor: JAMES C. COOPER. Managing Editor: JOHN D. DAVID. Stage Manager: ROBERT VERNON. Advertising Manager: HENRY HODDER. General Manager: H. J. CARPENTER. Office Manager: CLARA WILLIAMS. Office Address: 121 West 42nd Street, New York.

Subscription price \$1.00 per year. Single copies 10 cents. Postage paid at New York, N. Y., and at other post offices of the United States.

Entered as second-class mail matter at the Post Office Department, New York, N. Y.

Published weekly, except during the months of December, January, February, and March, when it appears monthly.

Copyright, 1902, by THE NEW YORK DRAMATIC MIRROR.

Printed by THE NEW YORK DRAMATIC MIRROR.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Subscriptions may be sent to any address in the United States or Canada.

Change of address must be given at least four weeks in advance.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 121 West 42nd Street, New York.

Address all correspondence to THE NEW YORK DRAMATIC MIRROR, 1

OPEN TIME.

INDIANA.—Indianapolis Theatre, Sept. 14, 15, 16, 19, 20, 21, 22.
INDIANA.—Viv. Opera House, Sept. 14-20, Oct. 2, 3, 11, 12, 13, 14, Nov. 1, 6, 13, 20, 27-29.
IOWA.—Iowa Falls—The Metropolitan, Sept. 15, 16, Nov. 17, Jan. 22, 23, Feb. 19, March 2, 3.
MARYLAND.—North Attleboro—Wasson's Opera House, Sept. 1-4, 8-10, 15-18, 22, 23, 25, 26.
MICHIGAN.—Detroit—Auditorium—Lyric Opera House, Sept. 21, 22, 23; fair dates.
MINNESOTA.—Minneapolis—New Opera House, Sept. 18-20, October, Nov. 24-26, Dec. 11, 12, 15, 16, 19, 20, 21-24.
NEW YORK.—Albion—Albion Theatre, July, August, Sept. 1-15, Oct. 1, 12, November and December.
OHIO.—Cincinnati—Fountain Square Theatre, Sept. 5-10, 18-23, Oct. 4-9, Jan. 5-10.
PENNSYLVANIA.—Harrisburg—Opera House, August, September, Oct. 1-7, 12-18, 21-26, Nov. 1-4, 11-15, 20-27.
LOUISVILLE.—Louisville's New Theatre, August, Sept. 1-6, 11, 12, 15, 16, 17, 18, 20, 21, 22, 23.
VERMONT.—Montpelier—Howard Opera House, Sept. 1-4, 10-24, Nov. 22.
WEST VIRGINIA.—Martinsburg—Central Opera House, Sept. 8, 10-12, 23-25, Oct. 8-10, 13, 15, 18-22.
WISCONSIN.—Watertown—Turner Opera House, Oct. 5-12, Jan. 4, 11, 18, Feb. 15, March 1, 18, April 18, May 12, Nov. 20.

BROOKLYN'S SUMMER STAGE.

SATURDAY, July 10.
 The Show Girl finishes its fortnight at Manhattan Beach to-night with an inconsiderable degree of success. The entertainment has been well attuned to its environment, and the attendance has averaged steadily of good size. Manager Austin Corbin presents his third selection of the current season in Primrose and Deckard's Missiles, after whose fortnight, terminating on Aug. 2, there will be a revival of Flordora.

The Brighton Beach Music Hall has had watching conditions just to its liking, and the daily afternoon attendance has been something to marvel at. Every night late comers have failed to secure admittance, the vast seating capacity being exhausted before Handmaster Glaser had concluded his final selections in the opening first part. MacIntyre and Heath's Returned Georgia Minstrels have elicited the attention and spontaneous mirth that this capital team invariably provokes. Rose Maynord's Intelligent Birds have delighted the little patrons. The Andalians gave a commendable vocal interpretation of The Palms, and the duo from Cavalier Rusticana. Betty's bears made good in the same remarkable manner as on their first booking here, and their preceding date at the Orpheum. Jordan and Welch with their Hebrew concerto were in high favor, and the joint work of the Carter-De Haven Trio was again qualified by the insufferable self-conceit and patronizing manner to his audience adopted by the boy, who would do well to at once rid himself of these previously commented upon mannerisms. Manager William T. Grover for his sixth week invites attention to Claude Tharold, Dolmore and Lee, Pauline Moran, the Kaufmann Cyclists, Mabel Hudson, also Tom Lewis and Miss J. Ryan.

There was a slight blase in the ceiling of the Manhattan Theatre on Friday night.—With the commencement of August begins the latter half of the season at Manhattan and Brighton. Already the sound of the approaching season of 1902-03 is heard, the Star's reopening being heralded for Aug. 12, the Bijou and Gayety falling in like a week later, while Labor Day will practically end the new season in full sway.

JUST AND FAIR.

AN INDEPENDENT MANUFACTURER.

H. D. Warner, formerly manager of the Andrew-Donovan Furniture Company, has become an independent manufacturer of opera house chairs and in setting the Opera Chair Trust, in addition to acting as New York agent for a number of other manufacturers of different articles of furniture. So far Mr. Warner's business has not met with success, and he is much encouraged.

MATTERS OF FACT.

Van Horn and Son are to make the costumes for Talc and Ellis' production of A Prince of Puffins; also for J. Wesley Rossenquist's production of Robert Browning.

The Newark Dramatic School, of Chicago, has issued a very artistic catalogue for the coming season. Some of the names of the school are at Mr. Walker's Academy. The school features are: 1. The courses include instruction in acting, direction, vocal culture, elocutionary English, literature, history, and the several branches of the dramatic arts. Among the instructors are: Edward Dowdak, Eleanor McKee Dowdak, Maggie Stevens, George Adams, Charles Forrest, Mrs. L. E. Montague, Miss Walker, and Katherine Gray.

Miss May Spencer and Cecil Spencer, who since the closing of the season of the Spencer Stock company have remained in the city to take fencing lessons, will leave the latter part of the week for a vacation in Boston. A. W. Phillips is to come back with them while away. W. C. Miller, also a member of the Spencer Phillips and Eddie McAlister, of the Spencer Stock company, have returned to Brooklyn, after short sojourns in their native towns of Indianapolis, Ind., and Franklin, Pa., respectively. Mr. Phillips has joined the fencing class and Miss McAlister devotes her spare time to mastering stage dancing.

ARENA.

SPRINGFIELD, MASS.—Walter L. Main's Circus was the first circus of the season to reach Springfield, and nearly every child in this vicinity took its ticket. The show is an excellent one. The Marquis, a boy, woman, boy, and girl, received the most plaudits for their clever bicycle riding. Professor McCarthy's display, the four girls in a trapeze act, and Miss Stevens in a balloon act were other attractions. The circus played to capacity each day.

EDWIN DWIGHT.

PHILADELPHIA, PENN.—Gentry Brothers' Dog and Pony Show 10; audience fair; good performances. **PAUL REED'S, WILD WEST.** 14; audience 15,000; performances excellent.

OWOSO, N.Y.—Buffalo Bill's Wild West July 11 to large crowds.

CENTRAL LAKE, N.Y.—Silver Brothers' Circus 6 pleased fair crowds.

SHIRODGETGAN, WIS.—Wallace's Circus to crowds of tens of thousands.

WASHINGTON, WIS.—Campbell Brothers' Circus 7 pleased fair crowds.

ST. LOUIS, MO.—Ringling Brothers' Circus 12.

FAIRFIELD, ILL.—Ringling Brothers' Circus 13; audience 10,000; performances excellent.

CANTON, ILL.—John Robinson's Circus 9; good business.

NORTH PLATTE, NEB.—Gentry Brothers' Dog and Pony Show gave an afternoon performance 12 to 2 p.m.

URBANA, ILL.—Harry's Nickel Plate Circus 8; two and one-half hours.

SHAWNEE FALLS, ILL.—Ringling Brothers' Circus to capacity 12; performances excellent.

FARGO, N.D.—Ringling Brothers' Circus 8; 10,000; 8 p.m.; audience; performances well kept.

HALF MOON CITY, ILL.—Pinto's Dog and Pony Show 10, 11; good business; good performances.

JASPER, IND.—Cook and Hunter's Animal Shows 2, 9; fair crowds. Wallace's Circus 10.

BURLINGTON, Vt.—Fawcett Bill's Wild West 16; good business; performances fair. Walter L. Main's Circus 10.

NEW CASTLE, PA.—W. H. Harris' Big Nickel Plate Show 10; fair performances and attendance. Morris and Son's Street Carnival 21-22.

WILLIAMSBURG, N.J.—Stevens' Circus Show, bill for 7-12, reached here 5 and placed to good business. The delay was caused by the recent rain.

TORONTO, CAN.—Morris and Bowes' Trained Animal Shows 14-15 did excellent business. The show is one of the best of its kind over seas here.

DETROIT, MICH.—Gauthier's Circus 10 to large crowds.

Outings

In all the various forms of open air life on River, Sea or Lake, on Mountain Heights or Valley Farms, in Camps or Country Frolics,

**Hunter
Baltimore
Rye**

is the friend
in need and a
friend indeed.

It is particularly
recommended to
women because of
its age and excel-
lence.

CHANUT**Theatrical Glove Makers.**

Largest variety of gloves to be found in the city.

OUR SPECIALTY:

Gloves made to order to match costumes, in eccentric styles or odd colorings within one day. Entire companies fitted out at short notice. Estimates submitted.

J. M. CHANUT & CO.

NEW YORK:

7 West 14th Street, cor. 5th Avenue.

BROOKLYN:

450 Fulton Street, above Elm Place.

GLOVES**S. R. STITT**

Successor to L. Goldsmith, Jr.

28th Street and Broadway, New York.

50 Years' Practical Manufacture of THEATRICAL TRUNKS.

SPECIAL OFFER FOR 30 DAYS.

XXX PROFESSIONAL TRUNKS.
50 inch, \$10.00; 50 inch, \$10.25; 50 inch, \$11.00; 50
inch, \$11.75; 50 inch, \$12.00; 50 inch, \$12.50; 50 inch,
\$13.00.

CLIPPER TRUNKS.
50 inch, \$1.00; 50 inch, \$1.75; 50 inch, \$2.00; 50
inch, \$2.50; 50 inch, \$3.00; 50 inch, \$3.75; 50 inch, \$4.50.

**Taylor
Circus Trunks**

The most convenient and strongest Trunk
in the market.

C. A. TAYLOR Trunk Works,
41 E. Randolph St.,
Chicago.
Send for Catalogue.

JIM WINTERBURN

PLAYS
for Stock and Repertoire Companies and Amateur Clubs. Our new 160-page Catalogue is now ready and will be sent free on request. THE DRAMATIC PUBLISHING COMPANY, 200 Dearborn St., Chicago.

NEW YORK THEATRE.**PASTOR'S**

Costumes
Performers.

15th Street, between 2d and 4th Aves.
Rooms 20 and 20 cents.

The Troubadour Quartette, Irving Jones, Grace La Rue and Pickaninny, Lillian and Shorty DeWitt, Taylor and Wyrene, Harry and Maggie Fields, The Great Performers, assisted by Low Watson, Rice and Walter, The De Kruite, Reddick and Troubadour, Adams and Kelly, Willard F. Reed, The Vega, The American Vaudeville,

EDWARD CLARK

signed with H. D. Stahl to support George Sidney in "Lady Fahey," will not loose again pretty soon so watch this space for a serial of "Answers to Queen Victoria."

SCENIC ARTIST WANTED

Must be expert on fancy interiors, drapery, etc. Only first-class man wanted. Permanent position.

CHAS. F. THOMPSON SCENIC CO., 220-223 Rivard St., Detroit, Mich.

WANTED.

Clever Young Woman,
good height, for nice line of leads and juveniles.

Those who wrote before write again.
Forty-five weeks' season, opening Aug. 11, at Trenton, N. J.

DANIEL R. RYAN.

Addie-a Sturtevant House, New York City.

ATLANTIC TRANSPORT LINE.

NEW YORK-LONDON.

MANISTEE. JULY 25-26 A. M.
MICHIGAN. JULY 25-26 A. M.
MISSOURI. AUG. 1-2 A. M.
MINNESOTA. AUG. 1-2 A. M.
INDIANAPOLIS. AUG. 15-16 A. M.

ALL PASSENGERS EXCEPT LUXURIOUSLY EQUIPPED
WITH EVERY CONVENIENCE. ALL STATEBOATS LOCATED AND SHIPS ON UPTIME SERVICE.

PIRATE CABIN PASSENGERS CARRIED FROM NEW YORK TO LONDON FOR MATTER, ETC., APPLY TO SOUTHWAY.

CONTINENTAL**STORAGE WAREHOUSES.**

512, 515, 517 and 519 West 42nd Street.

Just off Eighth Avenue. Telephone Call 232-2324.

A Handsome Young Man

Looking for a new comedy with star parts should write for particulars to

EFFIE W. MERRIMAN,

Ed. The Housekeeper, Minneapolis, Minn.

**"NIGHT IS THE SHADE
OF EVERY WRONG."**

Melodrama in four acts. Address author,
CHARLES F. RYAN, Turner's Falls, Mass.
To list, "on royalty."

Actors and Managers can communicate directly with
American Dramatic Authors by addressing them at

American Dramatists Club,

116 WEST 46th STREET, N. Y.

By sending particulars of their needs to the Secretary (Charles Bernard), as above, general notices will be forwarded to the members. Information also as to proprietary plays already produced.

2500.00 FOX & BRITISH.

WANTED.—A Ritual for a fraternal life insurance order composed of both men and women. Must be "up-to-date," along entirely new lines and with new action in ceremony. Copy must be presented by October 1st, 1902. Right to reject any and all manuscripts reserved. For further specifications address P. G. Box 274, Denver, Colo.

HELEN NIXON

Invites Offers for Next Season

TWO SEASONS SPENCER STOCK CO., BROOKLYN.

Address WOODLAWN FARM,
Brownsville, Pa.

JOHNSON PRESTON COFFEE

STOCK HEAVY MAN.

Engaged for Grand Opera House Stock Co., New Orleans.

Address until Aug. 15, Deposit, N. Y., after that G. O. House, New Orleans, La.

Margaret Moffatt

INVITES OFFERS FOR NEXT SEASON.

Last season MARY MANNING CO.

Address M. M. CO., N. Y.

RE-ENGAGED.

SADIE CONNOLLY

THE FOREIGN STAGE.

LONDON.

New Over Variety Concerts—Actors and Managers at Law—Notes.

(Special Correspondence of The Mirror.)

LONDON, July 12.

I regret to have to report that we have spent a week of what Shakespeare would call "alarums and excursions," but what are known in our twentieth century vernacular as "rows" and "ructions." These first set in on Monday on account of the huge variety concerts which some two thousand artists of all kinds gave at the King's coronation dinners to half a million of his poorest subjects. It was our Monarch's wish that, although his serious illness had interfered with and indeed obliterated the proposed coronation festivities, all banquets and things of a charitable nature, including the above named dinners, should be proceeded with. This being thus, the hereinbefore mentioned two thousand artists, including the extremely necessary pianists, proceeded to carry out their promise of help to the organizers of the King's dinner variety concerts—namely H. B. Moss, of the London Hippodrome and some two dozen suburban and provincial empires; Richard Warner, the well-known variety agent, and J. A. Harrison, who is an extensive theatrical costumer, and one of the leading spirits of the Bosomeric Club—a club so popular, because it is hospitable to artists from your nation.

Well, these artists went about and appeared at great inconvenience to themselves at some five hundred concerts. And lo, on Monday and during the week all sorts of growls and grumbles have appeared in print and elsewhere, because these artists couldn't do "turns" everywhere at once. It is urged that many of the stars only turned up where they knew the royal folks and other gilt-edged persons would look on. This is not strictly accurate, for I can vouch from personal evidence of several of these concert masters on the day that certain of these stars, such as Dan Leno, Little Tich, George Robey, Arthur Roberts, Marie Lloyd, and so on, daily turned up and indulged in song, dance and jest at several of the poorest places, whether really attended or not. At Cheltenham Barbers they had to appear before fourteen thousand poor diuers; at the Bishop of London's Palace Walk at Fulham the dining audiences were sixteen thousand strong, and so on all through this vast metropolis. It was only at certain saloon rooms and such places in the outer regions that the variety professionals did not turn up, and that was because the organizers were told that local authorities and such like would find the license necessary embarrassing. Between you and me there has been much jealousy between certain managers and a certain class of artists about this King's variety concert business; and I, having some hazy knowledge of the entire affair, can trace the little friendships of Muller, Hartley, Uncharlton and company in all this week's grubbing and grubbing.

As though all this outcry were not enough we have also had three extensive law cases of a bitter kind. The first of these was an action brought by Hugh Moss, one of our very last stage "professors," against the Palace Theatre Company for sodomy and alleged wrongful dismissal after he had been engaged to "profess" a series of *tableaux vivants* at the Palace. Moss, whose reputation stands high, got a verdict for £500.

Action No. 2 was brought by Comedian Lionel Bignold, cousin of Tragedian George Bignold, against Manager Frank Curran for dismissing him from the cast of *A Chinese Mystery* at the Strand for alleged disloyal conduct. The issue was a long and fierce one, Bignold asserting that after he had been dismissed the management retained his gags, giving them with the part to an actor who was engaged at about one-third his salary. After the question, To Gag or not to Gag, had been fought out pretty closely, Bignold received a verdict for £400 damages.

Case No. 3 had quite a different result. This was an action brought by Augustus Moore, a well-known London playwright and journalist, once editor of the now defunct *Wreck*, and still brother of George Moore, the novelist, against Edward Ledger, editor of the *Eve*. This paper, in a leading article referring to a sermon on the stage by your Rev. Walter Bentley, had denounced Guy Moore's adaptation of Ferdinand Le Noceur, called *The Old Goat*, and played for a short while at Terry's as an infinitely indecent play.

There was much sparring about as to what constituted indecency in plays and playing, and eventually, after some very strong remarks, the Judge gave a verdict for Moore of one farthing damages and no costs. I expect we shall hear more of these cases soon, although there probably will be no appeal from the one-farthing verdict in favor of Moore and against Editor Ledger.

Per contra as a set off against these grievous dimensions we have had several of those pleasant Colonial Premier and Indian Prince receptions in our theatres, notably at the St. James' and Wyndham's, with George Alexander and Sir Charles Wyndham as the respective hosts. At the last named function Mrs. Kean called for, and got, "Three cheers for Lady Wyndham."

There are no new plays to chronicle, but we are in for several next week, and I shall duly forward you the particulars of the same.

(Sawyer.)

PARIS.

Le Paix Success—Tolstoi's "Resurrection"
Dramatised—Announcements.

(Special Correspondence of The Mirror.)

PARIS, July 5.

The last gasp of the season—really a shot between two seasons—was the revival of Porto Riche's *Le Paix* at the Francais. In December, 1897, this play had its initial production at the Odéon, and met with a chilly reception. Many persons claimed, however, that the failure was due to a poor interpretation. Porto Riche succeeded in convincing Claretie that this was the case, and, indeed, to judge from the new presentation, it would seem to be truth. *Le Paix* is of the type of drama that one may class as interesting. It is not a play of action; rather a study of human nature in the higher strata of society. Always quiet, it is yet absorbing because of its truth and of its careful analysis of character. One might wish that the story were a little shorter. As a matter of fact it has been shortened, being now in four acts instead of five, but three acts would tell it better still. In dialogue it is admirable; the author has a polished style, and the essential gift of being able to differentiate the dialogue of his characters. Of what is commonly called action there is practically naught. Yet the situations are strong without it. The devotion of the heroine, Dominique Brinna, to the lover who has deserted her strikes a chord of sympathy. Dominique is a young artist. Before the play opens, Francois Prieur, a handsome, fascinating libertine, had seduced her, and then cast her aside. Thinking her love for him dead, Dominique had put his memory from her and devoted herself to her profession. She becomes one of a merry Bohemian coterie that considers her the most popular member. One of her friends, Ballange, a sculptor, begs her to help him effect a reconciliation with his wife. Dominique agrees, and arranges an interview with Antoinette, the wife. At this interview Antoinette breaks down and tells Dominique that she has fallen victim to the irresistible fascinations of a man whom she does not name. The description she gives enlightens Dominique. It is but the story of her own sad experience over again. The fascinating lover is none other than Francois Prieur. Dominique tells her story then, and warns Antoinette against adding a similar chapter to her life. She tells of Prieur's many love affairs and how one liaison succeeds another in rapid succession. So well does the urge for warning that Antoinette is impressed by it. Her ardor attracts Prieur's notice, and fearing that her husband has interfered he suddenly appeals to Dominique for assistance in retaining his latest conquest. At the sight of her former lover Dominique's feeling against him vanishes. All the old affection returns, and she is ready to throw herself at his feet. Prieur, too, is charmed with her once more, and they promptly decide to renew their old relations. There is one stipulation—in Dominique's part, that Prieur shall never lie to her. He swears he will not, but suddenly has he sworn she does lie. He suggests that they repair to a cottage that he has fitted up for her says in anticipation of their reunion. Dominique knows better. The cottage had been intended for another mistress. In a fury of indignation and grief she drives him from her. He goes, but the impression is that his going is not forever. Dominique's love is too great not to overcome. And even her betrothal to another old and ardent, but more honorable admirer, does not remove this impression. It is evident that Prieur has an influence over Dominique that time will not lessen.

In the acting, the performance was chiefly a triumph for Mlle. Berthe as Dominique. She gave a portrayal rich in retrospective study; delicate in coloring and true at all times. Francois Prieur, an ideal role for an actor of gentilmanly background, was not well played by Duflos. Mlle. Müller as Antoinette, and M. Mayer as the homely lover were satisfactory. The other roles are unimportant. There have been more closings, until now but ten theatres remain open. These are the Francais; the Ambigu, with La Fortune de Pain; the Athenee, with Madame Flirt; the Cluny, with Les Nuits d'un Boursier; the Folies-Dramatiques, with Le Billet de Logement; the Marigny, with Miss! Miss! the Nouveautés, with Louis; the Porte Saint-Martin, with Pallasse, and the Theatre Sarah Bernhardt, with Camille.

Pallasse has proven a wise choice for revival at the Porte Saint-Martin. However old-fashioned the D'Alcyne melodramas may seem beside those of D'Albertis and other modern writers, it is certain that they have a lasting attractiveness for the public. Harry Kraus makes his usual big hit in the leading role of this production.

Jane Pierry, one of the beauties of the Folies-Bergere, was hailed to court the other day by a dressmaker who had a bill of 6,700 francs that he couldn't collect. Mlle. Pierry claimed that the bill was excessive. The court thought otherwise, and gave a verdict for the plaintiff for the full amount.

One of next season's productions that is awaited with interest is Henry Batelli's dramatisation of Tolstoi's powerful story, "Resurrection." It will be put on at the Gymnase, with Berthe Baud in the leading role. Among the other plays to be offered at the Odéon are a comedy by Paul Gavault, and dramas by Georges Mitchell, Gustave Gulchen, and Jeanne de la Motte.

Rudolph Lorber's *Arlequin-Roi*, that has been a success in most of the Continental cities, will have its first Paris hearing at the Odéon in the Autumn.

According to a rumor Antoinette is after

Jeanne Granier, whom he wishes to star at his theatre next season. Mlle. Granier has just gone to London to play an engagement there.

T. S. B.

AUSTRALIA.

Grace Palotta's Success—Neil Stewart as Neil Gwynne. Gerard's Tour.

(Special Correspondence of The Mirror.)

SYDNEY, June 17.

A Runaway Girl concluded its all too short season at the Sydney Royal on Wednesday last, and on that evening Grace Palotta said



Photo by Van Dyk, Melbourne, Australia.

GRACE PALOTTA.

an adieu to the Sydney public. She concludes her present long engagement with J. C. Williamson next month, and leaves for Europe on the 10th of July. Miss Palotta originally visited us with George Edwards' A Gaiety Girl and The French Maid company, which previous to visiting Australia played through your States in 1898. She has a great hold on the Australian public, and hopes to return here in a couple of years' time, her present ambition being to act in comedy. She is at the present time farewelling in Melbourne, appearing as Lydia in Dorothy and Lady Holroyd in Florence.

Frank Thornton is once more in Sydney, where he has always been a firm favorite ever since he endorsed himself to us in *The Private Secretary*. Facing the Music, his present bill at the Palace Theatre, is a good draw.

Blind Holt continues to occupy the Lyceum, and the Woods-Williamson combination are still at the Criterion.

Sweet Nell of Old Drury opened its Sydney season most auspiciously on Saturday night, and gave every satisfaction to a packed Royal. Our Nellie Stewart makes a most charming and natural Nell Gwynne, and her previous successes in comic opera are now increased in comedy. Mr. Musgrave is to be congratulated, not only on the excellent and chronologically true appointments, but also on his success in collecting such an eminently suitable company for the production of Paul Kastor's pretty play.

Alfred Dampier is in Sydney and hard at work dramatising a couple of popular novels. This actor-author has already done good work in this direction. On his recent West Australian tour he went as far inland as the Kookynie gold fields, five hundred miles from the coast. Following seasons at Perth and Fremantle, W. A., he made a successful trip through Tasmania.

John F. Sheridan is still on tour with The Lady Slavey. Since he left Sydney, sixteen months ago, he has visited South Australia, Western Australia, Victoria, and New Zealand. He is also engaged writing the dialogue for a two-act piece, to be called *The Goldilocks Mrs. Goldstein*.

Harry Richards continues to act before the Tivoli patrons a delectable bill of fare. The following are all prime favorites: Barney Pagan and Henrietta Byron, Ray Jones, Murphy and Mack, Tom Wootton, Fred Harcourt, and the Jackson Family.

Business at all our theatres is now on the upgrade, despite the cry which is heard everywhere of the increased cost of living, owing to an unprecedented drought and heavy additional taxation to meet the Federal expenditure.

The attendance at the farewell concert of Amy Costello at the Melbourne Exhibition Building is quoted at 18,000 people, and the receipts at popular prices amounted to £1,223—in both cases a record for Australia.

Jean Gerard, the world famous 'callot, who was here two years ago, sailed from San Francisco on Thursday, and is due here by the 20th on July 8, though the season will not open until July 26. A. H. Canby, is managing the tour. He is also bringing Alme Lechaune and Electa Gifford. M. Gerard will appear in Sydney, Brisbane, Melbourne, Newcastle, Goulburn, Albury, Geelong, Ballarat, Bendigo, Adelaide, Perth and gold fields, Tasmania, and the chief cities in New Zealand. This tour will commence on July 10, and will terminate about Oct. 25 at Auckland, and during that time over fifty concerts will be given.

H. NEWTON DALE.

EUROPEAN NOTES.

Music Festival at Grange—Miss Scala to Remain—Items from Here and There.
(Special Correspondence of The Mirror.)

Tom Henson, June 27.

An immense social place was offered by the Social Democratic Workmen to the members of Berlin's Deutsche Theatre at the last performance of Haydn's Hoffnung in Budapest.

Le Voyage de Socrate will be the opening play at the Rotterdamsche Schouwburg, Rotterdam. It has been translated by Rosier Hansen.

The famous Schleg Quartet, now on tour, will come from Brussels to Holland, making a tour through Norway, Sweden, Denmark, Finland, part of Russia, Germany, and Austria.

The music festival at the old Roman Theatre, in Orange, has met with immense success. The opera was Massenet's *Herodiade*. It was attended by over seventeen thousand people.

In the production of *Pagliacci*, in Paris, Signor Deimasi will sing the role of Tonio, and Madame Achitz the role of Nedda, with Jean de Reszke in the main role.

The city of Pymont will have a Tschaikowsky music festival June 28 and 29. Hugo Heermann and Hugo Becker will be two of the principal soloists.

Adèle Sandrock has met with great success as Susanne in Dreyer's drama, *Drei*, at the Deutsche Theatre in Vienna.

A new three-act comedy, by Felix Dörmann, entitled *Leidige Loute*, was successfully produced at the Neue Theatre in Berlin.

The Scala, in Milan, will remain. The city has promised 60,000 lire, and the King 5,000 lire.

Paul Gautier, tenor, has been engaged for the opera season at Nice.

Engaged for the music festival at Kiel were Madame Noerdewier, Reddingius, Masschaert, Zur Mühlen, and Miss Philipp. Conductor Steinbach from Meiningen, an orchestra of eighty musicians, and four hundred singers. The festival began with Beethoven's "Mass in D. moll."

A statue has been erected of the celebrated Scandinavian actor Thomas Bjørn. It stands in front of the National Theatre at Christiania, next to the statues of Ibsen and Bjørnson.

The Russian tenor, Scotinow, has been engaged for the St. Petersburg opera at a salary of 45,000 gulden.

La Fête de Monsieur, by Paul Gavault and Daniel Riche, has been accepted by Glinka for the Odéon in Paris.

The theatre in Ghent (Belgium) will open its season with a Flemish play, *De Bruil der Zee*, by Blokx.

Hans Schub, a new comedy by Ernst von Weingarten, had its first production in Munich recently. It was a failure.

T. Bigot played the star part in *De Veldendrapen van Purys* at the Royal Opera House at The Hague. The Roger Eisner Troupe are the attraction at the Seals with regular vaudeville meeting with great success. The Black Troubadour, Americans, are giving concerts at the Haagsche Kunstmuseum of Southern American melodies only.

The season of the famous seaside place, Scheveningen, has opened. The Theatre-Spielstätte has high-class vaudeville, including Mirra Golos and his Persian caravan and camels, Jean Marcony's electric musical act, the Harmony Troupe, Alendorf, Clever and Picolo, and Les Dames Provençales. The Berlin Philharmonic Orchestra is at the Kurhaus.

At the Tivoli Theatre in Rotterdam, a new three-act farce, entitled *Mr. and Mrs. Tampon*, is having a successful run. The Casino Variété and the Circus offer vaudeville to big business.

Berlin has recently had Felix Weingartner's opera, *Gretchen*, sung by the Stuttgart Opera company. The opera was first produced in Leipzig, Feb. 15.

Henri Batelli has written a one-act play for Jeanne Granier, entitled *La Déclaration*. It will be produced for the first time in London, and later on in Paris.

L. MAURICE.

ENGAGEMENTS.

Through Bennett's Dramatic Exchange: Fredric Montague and Eddie Hart, with the At Valley Park company; Annie Inman, Craig Roylston, Jack Sherman, and Charles McDonald, with the Mohawk company; H. R. Irving and Rose Brana, with A Hidden Crime company; Fanny Abbott and baby, with Barney Glinson's Kid-napped in New York company; Anna Ait, W. A. Chapman, and Harry Harvey, with Mittenhill Brothers' company; Dick and Eddie Guine, Will J. Madden, and Madame Rowena MacLean, with W. Kent Thomas' A Housewife Match company; John Mullany, with O. T. Coeched's Too Rich to Marry company; Louis Goldstein and Fred Burton, with Julie Walker's Just Struck Town company; Eddie Dailey and Marie Estelle, with A Wise Man's company; Annie Hamilton and Leo Koenig, with The Minister's Son company; Eva Chaffee, with Crosby and Fornace's Best Lyons company.

Grace Wolvin, re-engaged for *The Road to Ruin*.

Louise Middleton, with Marguerite Sykes in *The Stroller*.

Minnie Allen, by F. J. and Clinton Wilcox, to support Adelaida Thurston in *At Cosy Corner*.

Emma Dean, Marie Bishop, and Harry Frank, with Harry Burleigh.

Gustavo Bennett, by Maurice Campbell, to support Henrietta Crozier in *The King's Sword*.

Joseph Cowthorne, for seven years, by the management of *The Sleeping Beauty* and *The Beast*.

William Desmond, by Harry Clay Wiley, for the lead in *Across the Pacific*.

probable that another week will bring the season to a close.

Maria E. Schrader, who writes theatrical interviews weekly for *The Post*, is the agent for the dramatic works of Coyne Fletcher, the Washington authoress. Charles B. Hanford is now reading a six-act Greek tragedy by Miss Fletcher, entitled *Troilus*. Mrs. Schrader is the wife of Fred F. Schrader, dramatic editor of *The Post*.

The main entrance to the Academy of Music is being enlarged. This was found necessary, in order to relieve the common congestion at the box-office, owing to the large business done at this house last season.

Hubert T. Smith, the song writer and playwright, who has been filling for several years past an important clerical position in the consular service abroad, has been recently appointed Vice Consul General of the United States at Cairo, Egypt, and left for his post of duty during the past week.

Randolph Raymond Rapley, brother of W. H. Rapley, of the National Theatre, and formerly connected with the interests of the National and Academy of Music, sprung a surprise on his friends during the past week by the announcement of his marriage at Lynn, Mass., July 17, to Miss Catherine L. Campbell, of that city. The wedding, a quiet one, was performed at the home of the bride, and was attended only by members of the two families.

C. B. Bradford, representing Duss, the bandmaster, was here during the week perfecting arrangements for the Duss Band concert, to be given in this city in the Fall.

W. F. Thomas has signed a five years' contract to manage and direct the tours of Polk Miller, the Southern dialect lecturer and story telling banjoist.

JOHN T. WARDE.

BALTIMORE.

Theatres Dark—At the Summer Resorts—The Lobby at Ford's to be Remodeled.

(Special to *The Mirror*.)

BALTIMORE, July 21.

Owing to the extreme heat there is nothing going on at any of the theatres in the city.

The current vaudeville bill at Electric Park is fair, but those at the lower river resorts are not at all satisfactory.

Charles E. Ford has let a contract for an entire remodeling of the lobby of Ford's Opera House. Instead of the large antechamber the east side is to be arranged for a ladies' reception room, separated by large arches and curtains, while the west side is to be transformed into a hat and cloak room, similarly separated from the main lobby. The cost of the remodeling will be about \$6,000.

Will A. Page, business-manager of the Percy Haskell Stock company, is writing a melodrama, the main incident of which will be the eruption of Mount Pele.

HAROLD RUTLEDGE.

CINCINNATI.

Fourth Week of Chester Park Opera Brooke's Band at Zoo—Hagenbeck's Animals.

(Special to *The Mirror*.)

CINCINNATI, July 21.

The fourth week of the opera season at Chester Park opened last night with *La Traviata* as the bill. Frida Ricci succeeded Adelaida Norwood as the prima donna of the company, and made a most favorable impression upon the large audience that was present. *The Bohemian Girl* is underlined.

Brooke's Chicago Marine Band opened its third week at the Zoo, where it is still drawing the largest crowds of the season.

The three daily performances of the Hagenbeck trained animals are also drawing immense throngs to the Zoo. It is understood that after the local engagement, which has several weeks yet to run, is concluded the animals will appear in vaudeville theatres.

H. A. SUTTON.

COMEDIANS TO PLAY BALL.

Owing to the fact that The Chaperons company will close its engagement at the New York Saturday evening, the game of baseball between the comedians of that organization and The Defenders singers has been called off. Instead Thomas Q. Seabrook is choosing from the A Chinese Honeymoon players a team to cope with The Defenders. He has chosen Edwin Stevens, Van Rensselaer Wheeler, William Prout, William Burrow, William S. Levine, Herman Perlet, and Fred Mace so far and is still in need of one player and a couple of able bodied substitutes in case of accident or death occurring to one or more of his men. Captain Richie Ling, of The Defenders team, has on his list Alexander Clark, Harry Davenport, Gordon Tomkins, Charlie Wayne, Gilbert Clayton, and George Town, and therefore still needs some players. The game, it is said, will be played at Manhattan Field on Monday or Tuesday of next week.

THE KALTENBORN CONCERTS.

The concerts at the Circle Auditorium by Kaltenborn's Orchestra are being attended nightly by New York's music loving public. This is the fourth week of the orchestra's engagement. The evenings are devoted to the compositions of different composers. On Monday the programme consisted entirely of the compositions of the late John Stromberg, of Weber and Fields. Wednesday is to be a musical comedy night, when the various selections from the several musical comedies seen on Broadway the past season will be rendered. Friday is to be a Strauss night, when the many waltz compositions of the famous composer will be given.

BOOKS REVIEWED.

The Strollers. By Frederick S. Isham. The Bowen-Merrill Company, Indianapolis.

In the present maelstrom of American romantic fiction it is good to come across such a book as Frederick S. Isham's, "The Strollers." The plot, in the first place, is entertaining—a quality by no means as common as the habitual novel reader might wish—and beyond that the story is set forth with exquisite grace and literary charm. The author pictures, with apparent accuracy, the life of a period that has not often been treated of by American novelists in so careful and comprehensive a fashion. The period is the half dozen years immediately preceding the war with Mexico, and the scenes of the story are laid in the Middle West and what was then the aristocratic and fashionable city of New Orleans. Mr. Isham writes not as one who has "read up" on his subject for the particular purpose of writing, but as one whose knowledge of the time, the place, the atmosphere and the people compelled him to write. This well digested knowledge is evidenced in every page of the book, and the reader, therefore, experiences the somewhat unusual delight of feeling perfect confidence in the writer. Mr. Isham introduces to his readers a little company of strolling players, most of them English, who are engaged in seeking fortune and a small measure of fame in the frontier towns where the dramatic art is almost a stranger. Each member of the company, even to the most humble, is a perfectly drawn character. The reader finds himself, almost from the outset, in thorough sympathy with them all. The love theme that runs through the book is very engaging, and is strong and uplifting because of the manliness of the hero and the sweet womanliness of the heroine. Indeed, "The Strollers" is in all respects far above the average, and is one of the few recent novels that may be justly praised as literature, and at the same time commended as an entertaining tale to those who read merely for the story's sake.

THE GIRL WHO WROTE. By Alan Dale. Quail and Warner, publishers, New York.

Whether it be merchandise, machinery, art, plays, or literature, the world always clamors for something new. If not absolutely new, for something presented in a new fashion or told in a new way. For accomplishing this, Alan Dale is to be commended. In his new story, "The Girl Who Wrote," he has given us the old story of a man's love for a woman and a woman's unselfish devotion to a man from a new standpoint, and not of the everyday world, as most of us know it. "Owidom," the land of news-gatherers, is the scene of the tale.

The heroine is the dramatic critic on one of New York's great dailies. The hero is the managing editor of the same paper. The villain is an up-to-date matinee girl's idol, a modern society drama actor. The other characters include the editor's cousin, a society debutante, to whom he is engaged to be married, but who is in love with the actor; and the various types of editors, reporters and women journalists attached to a great modern newspaper.

The actor deserts his wife and child, and persuades the editor's cousin to hold clandestine meetings with him in a flat he rents on the East Side of New York. The heroine, hearing of this through a contributor to the paper, begs for the assignment of the story for the paper. In due course of time she discovers the flat, and goes there to warn the couple that the actor's wife has put a detective on their track. Her reason for running this great danger is to save the editor, whom she loves, from the inevitable disgrace which would follow the discovery of his fiancée's perfidy.

While at the flat, after she has persuaded the girl to go home, she is discovered by the detective and a reporter along with the actor. Her position is, of course, misunderstood, and she resigns from the paper. The editor never believes her guilty, however, and in the end, after the actor and his cousin have eloped to London, he marries "The Girl Who Wrote."

This is the story. It is written in the characteristic style of its author—a style as "inimitable" as it is atrocious.

EXILED BY THE WORLD. By Elizabeth Vigoureux Imhause. The Mutual Publishing Company, New York.

The practice of writing novels with the stage in view, and the simpler procedure of turning plays into novels, may be condemned by many who insist upon purity of style and form in literature. But the fact remains that the dramatic quality—too often neglected by the apostles of realism—is preserved, to an extent, by just such practices. Books written expressly to be dramatized and books based upon plays have, usually, many faults. On the other hand, they always possess the virtue of compactness, and, despite their literary crudity, they carry the reader forward from scene to scene and from episode to episode in a manner that holds the interest and impresses the story clearly upon the mind.

"Exiled by the World" has some of the faults and most of the virtues of this peculiar class of fiction. Its author, Elisabeth Vigoureux (Imhause), is an actress of experience and considerable achievement. In every chapter she evidences the knowledge of the value of contrast that she has learned from her work on the stage. Her situations are carefully worked up, her points are made skillfully, and in presenting her climaxes she brings to bear every element of the story that will enhance the power of the situation. It is easy to see the stage, its settings and its characters beyond the printed page, and to

one familiar with the theatre this second sight adds to rather than detracts from the interest of the book. There are no wearisome wastes of description. The story moves forward boldly, like a performance under the eye of a competent stage-manager.

The plot of the tale is sufficiently complicated to hold the reader in agreeable suspense most of the time, and to afford him still more agreeable surprises upon occasions. The scenes are laid in Paris. The heroine is an actress of beauty and fame. Though of noble heart herself, she is unwittingly the centre of a whirlpool of intrigue and crime. All of the characters are vigorously drawn, and are colored with the decided hues that the stage demands. The episodes, the characters and the scenes are consistent, and though the story may lack polish, in a literary way, it possesses dramatic intensity sufficient to make up for any such deficiency.

The author has already completed a drama based upon the novel, which, it is announced, will be presented in New York and on the road next season.

LATEST REPORTS FROM RASCAGNI.

Aubrey Mittenhal returned from Italy last Saturday, bringing the contracts for the appearance of Pietro Mascagni in America this Autumn. The engagement is to begin at the Metropolitan Opera House, New York, Oct. 8.

The repertoire will include *Cavalleria Rusticana*, *Iris*, *L'Amico Fritz*, and *Hatchifice*. Signor Mascagni is to engage all of the singers himself, and will bring his own orchestra, scenery and costumes.

The tour of sixteen weeks is under the direction of J. S. Kronberg, who is a partner with Mr. Mittenhal in the enterprise. The composer is to receive \$8,000 a week. Three opera performances and one concert are all that are to be given in New York. The larger cities to be visited include Chicago, Philadelphia and San Francisco.

ELEANORA DUKE'S TOUR.

The tour of Eleanor Duke, under management of Liebler and Company, will open Oct. 26. Duke's engagement in this city will be played at the Victoria, beginning Nov. 6.

ENGAGEMENTS.

The following have been engaged by Broadhurst and Currie for their various productions:

Dan Mason, Charles A. Mason, Edward Garvin, Otto B. Thayer, Kautz Erickson, John Allison, George Spink, Frank Baldwin, F. J. Byrd, Matt Healy, Walter C. Steely, William J. Kane, G. E. Lewis, Robert R. Mack, William Elliott, Lew H. Newcomb, Fred G. Hearn, Percy G. Lennon, Edmund Ford, Julie Mayer, George P. Lowe, William Wallace, Frank Kammerer, William Lawrence, M. Howland, George Mantly, August Johnson, J. Hooker, James Mason, Gleason Smart, Herbert W. Allen, Ernest Green, Artie Wilbur, Charles Northrup, Homer Woodin, Ada Deaves, Blanche Hall, Minnie Allison, Molly Thompson, Madge Lawrence, Jessie Phillips, Sadie R. Porter, Nedie Lubman, Nellie MacNeil, Minnie Harry, Beatrice McKenzie, Eleanor Sheldon, Ella Montreville, Evelyn Temple, Mildred Leslie, Kathleen Moore, Maude Keast, Vivian Van Sickle, Jessie Bartell, Blanche West, Beatrice Morely, Minnie Kavanaugh, Alice Melville, Lydia Lewis, Ross Granta, Ella Huntington, Billy Drane, Anna Dixon, Alberta Sargent, Jessie Lewis, May Hopkins, Florence Claire, Lillian Robson, Eva L. Kelly, Mayme Torrence, Marie Jacobs, Mona Welch, Birdie Van Housen, Sara Rice, Evelyn Whelock, Louise Wilbur, Annie Hickley, Daisy Jackson, Eugenia Montalvo, Carolyn Britton, Edward Gordon, H. P. Lewis, Alexander Lawrence, A. A. Thayer, William Pottie, Jr., J. Duke Murray, S. A. Magnini, and H. A. Wickham.

Maurice Barrymore, for *When Johnny Comes Marching Home*.

Frank Kirby, J. L. Upiper, and G. M. Reid, by J. H. Wallack, for *The Bandit King*.

Nan Horning, for *Beyond Pardon*.

Herbert Jones, Eugene Santley, Florence Courtney, Harry Fowler, and Allen Bennett, for *Gypsy Jack*.

Jefferson Osborne, Harry Qualls, and Hilda Vernon, by Wallace Munro, to support Mrs. Bruce in *Uroma*.

Blanche Holt, with *A Ruined Life*.

John G. McDowell, with *The Montana Outlaw*.

Harry G. Bates, for *Lovers' Lane*.

Kingsley Benedict, for *Gill and Fitzhugh's A Little Outcast*. W. L. Roberts to stage this play.

Russell Bassett, and not "Russell Bassett," as the name was erroneously printed last week, has been engaged by Kirk La Shelle to support J. H. Stoddart in *The Bonnie Brier Bush* next season.

Ernie Veronee, for *Taggs* with Neil Burgess in *The County Fair*.

NOTES OF OPENINGS.

The Rogers Brothers in Harvard, Star Theatre, Buffalo, Aug. 25, thence to Knickerbocker Theatre, New York, Sept. 1.

At the Old Cross Roads, Mt. Holyoke, Mass., Aug. 27.

The Schiller Stock company began their third season at Morristown, Pa., Aug. 4.

My Friend Hogan, Sept. 15, at Greenwich, N. Y.

A Night on Broadway, Auditorium, Philadelphia, Aug. 30.

Over the Fence, Harrisburg, Pa., Aug. 16.

Pennsylvania, Aug. 9, at Elizabethtown, Md.

A Romance of Coon Hollow, Third Avenue Theatre, New York, Aug. 25.

Robert Abbott, Fourteenth Street Theatre, New York, Aug. 18.

Willie Granger, in *Gypsy Jack*, at the Third Avenue Theatre, Aug. 18.

A Fight for Millions, Academy of Music, Jersey City, Aug. 20.

The Tormentor, Chestnut Street Theatre, Philadelphia, Sept. 22.

Minnie Dupree, in *The Rose of Plymouth Town*, Columbia Theatre, Washington, Sept. 8.

The Convict's Daughter (Eastern), at Albany, Aug. 5.

Hannigan's Imperial Stock company, at Kenton, O., Aug. 25.

Hannigan's Idealists, at Sharon, Pa., Sept. 1.

A Royal Slave, at Benton Harbor, Mich., Aug. 9.

William Owen, in *The School for Scandal*, at Sterling, Ill., Aug. 18.

Hoyt's Comedy company, July 22.

Fisher and Carroll, in *That's All*, at Elizabeth, N. J., Aug. 22.

The Chaperons, at Schenectady, N. Y., Sept. 22.

Theater in *When Knighthood was in Flower*, at Newburgh, N. Y., Aug. 22.

Minnie Dupree, in *The Rose of Plymouth Town*, Columbia Theatre, Washington, Sept. 8.

The Convict's Daughter (Eastern), at Albany, Aug. 5.

Hannigan's Imperial Stock company, at Kenton, O., Aug. 25.

Hannigan's Idealists, at Sharon, Pa., Sept. 1.

A Royal Slave, at Benton Harbor, Mich., Aug. 9.

William Owen, in *The School for Scandal*, at Sterling, Ill., Aug. 18.

Hoyt's Comedy company, July 22.

Fisher and Carroll, in *That's All*, at Elizabeth, N. J., Aug. 22.

The Chaperons, at Schenectady, N. Y., Sept. 22.

Theater in *When Knighthood was in Flower*, at Newburgh, N. Y., Aug. 22.

PROFESSIONAL DOINGS.

Raymond Hitchcock underwent an operation for appendicitis at St. Agnes' Hospital in Philadelphia last Tuesday. He had not been in good health for some time, but the nature of his malady was not known until a few days before the operation. According to the latest reports he is doing well and will soon be able to leave the hospital.

The pupils of Eliza Warren's School of Acting, of Cleveland, O., gave a public performance at Crowley's Theatre, in that city, on the evening of July 16. The programme consisted of three one-act plays, "A Happy Pair," "Pipes and Perdition," and "The Violin Maker of Cremona." The students presented these plays in a very creditable manner and won much applause from the large audience present.

Kirk La Shelle is off on a cruise along the New England coast in a sloop yacht with a number of friends as his guests. He will return to New

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1870.]

The Organ of the American Theatrical Profession.

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE)HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five-cent an issue. Quarterly-Paper, \$5; Half-Pages, \$2; One Page, \$1.
Professional Cards and Minnows' Directory Cards, \$1 each; one page line, single insertion, \$1.50 a line for three months. Your lines the smallest card taken.
Reading Notes (marked "A" or "B"), 10 cents a line.
Charges for inserting Portraits/illustrations on application.
"Preferred" positions and black advertisements subject to extra charge.

Book page shows at noon on Friday. Changes to stand-by advertisements must be handed in Friday noon.

The Mirror office is open to receive advertisements every Monday until 1 p.m.

SUBSCRIPTION.

One year, \$1; six months, \$1; three months, \$1.50. Payment in advance. Single copies, 10 cents.

Foreign subscription, \$1.50 per annum, postage prepaid.

Published every Tuesday.

Telephone number, 621, 22nd Street.

Registered under address, "Dramatic."

The Dramatic Mirror is sold in London at Full Moon American, Blackfriars, Circular St., Regent St.; Harrison's Theatre Agency, 22 Haymarket, S. W. In Paris at Drouot's, 17 Avenue de l'Opera. In Liverpool, at Latarche, 22 New St. In Sydney, Australia, Davis & Co., Moore St. The Trade respecting all these Companies.

Remittances should be made by checks, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Mirror cannot undertake to return unsent manuscripts.

Address of the New York Post Office as Second-Class Mail.

NEW YORK - - - - JULY 26, 1902.

Largest Dramatic Circulation in the World.

SUMMER SUBSCRIPTIONS FOR THE SUMMER.

Members of the profession may subscribe for THE MIRROR from this office for one, two or three months upon the following special terms: One month, 45 cents; two months, 80 cents; three months, \$1, payable in advance. The address will be changed as often as desired.

A DISCREDITED CENSORSHIP.

No action ever taken by the theatrical censor in England has aroused such a storm of intelligent protest as that that has followed the action of Oscar Dawson in the case of MAURICE MARTELLINER's drama, *Monna Vanna*. This play, which noted scholars and critics unite in praising for its ethical values and its artistic beauty, it was purposed to represent in its original French in London. The censor prohibited it, that prohibition, of course, being effective only against the production of the play "publicly for money taken at the door." Whereupon "The London Masterblack Society" at once came into being and the play was duly performed by subscription, and the stupidity of the censor and the narrowness of the lesser critics who had applauded his veto were exposed and punished.

A protest against the action of the censor was formulated and signed by such distinguished persons as WILLIAM ARCHER, FRANK MARY TEHRAN CRAIGIE ("John Oliver Hobbes"), RICHARD GARRETT, THOMAS HARDY, FREDERIC HARRISON, MARY ST. LUCAS HARRISON ("Lucas Maler"), MAURICE HEWLETT, HENRY ARTHUR JONES, GEORGE MERRIWEATHER, ALGERNON CHARLES SWINBURNE, ANTHONY SYKES, LAURENCE ALMA-TANTRA, and W. B. YEATS, who held that "some protest should be made against a decision of the censorship by which the representation in French of a play by a distinguished French writer of the highest moral reputation has been forbidden in England." And this distinguished protest did not end the matter. Of course, several of the superficial, insular and bigoted of the London critics, referred to appropriately by one commenting writer as "unintelligent blatherskites"—at least one of whom is pretty well known on this side of the water—tried to hold up the hands of the censorship; but the preponderance of intelligence and reputation on the other side has been too strong, and as a result the censor has fallen into a deserved contempt that promises to influence either the abolition of the office or the transfer of its duties to a more competent head.

The attitude of the critical press and the

dignified assaults upon the censorship by well-known and influential persons after the representation of the play signified the intense feeling aroused by the incident. The censor was informed by the *Morning Post* that he had sought to prohibit "the most beautiful play of his time." "The caprice of our censor," said the *Athenaeum*, "brings contempt upon us, and makes, or should make, us the laughing stock of Europe." In an article in the *Academy* ALEXANDER SYKES asked: "Is Mr. Dawson capable of discriminating between what is artistically fine and what is artistically ignoble? If not," continued Mr. Sykes, "he is certainly incapable of discriminating between what is morally fine and what is morally ignoble. It is useless for him to say that he is not concerned with art, but with morals. They cannot be disengaged, because it is really the art which makes the morality. In other words, morality does not consist in the facts of a situation or in the words of a speech, but in the spirit which informs the whole work." Which definition of morality is as true as it relates to any work of art as it is in the premises that invoked it.

In the *London World* WILLIAM ARCHER attacked the subject vigorously, saying, among other things: "To veto the performance of the play in its original language was simply to make England ridiculous in the eyes of literary Europe. . . . One can only speculate with something like awe upon the state of mind of the man who considers *The Girl from Maxim's* wholesome food for the playgoing public and *Monna Vanna* poison."

There have been seen in this country other plays than *The Girl from Maxim's* that had "passed" the English censorship and that have provoked wonder as to the peculiar ethics in control of that licensing authority. Such plays were censored here by the decent press and the public, and their vogue was eccentric and brief. When a censorship permits such pieces and prohibits a play like *MARTELLINER'S* it is indeed time to inquire into its utility.

IN JEST AND EARNEST.

This proposal recently made to tax foreign plays in the interest of the native product—a proposal that it has been impossible to trace to an authoritative head—has been greeted by the press with a varying series of comments in which jest and seriousness have been mingled.

As a political question—if the drama can be made a political question—struggling playwrights and dramatists may be as well entitled to "protection" as were many other so-called "infant industries" that have waxed fat and strong under the wing of the Government. The proposal in question, however, regarded from the viewpoint of art, needs no supplement to show its absurdity. If one can expect that legislation will bring forth works of dramatic art, one might turn to legislation as a general germinator of genius. And yet the very clever politicians that may point with pride to industries developed to gigantic proportions from small beginnings—some of them, paradoxical as it may seem, from no beginnings at all—no doubt if their political interests were to be served by the means might demonstrate that a protective policy would work wonders for the despised and by-no-means aggressive American maker of plays.

All pleasantry aside, however, this country is not so badly off for playmakers as the jests that are applied to the guild would indicate. Within a few years there have been American plays that would reflect credit on the playwrights of any land, and the writers of such plays are neither dead nor sleeping. We have a number of very clever makers of plays, although it must be admitted that one or another influence—and there are several unfavorable influences distinct from foreign competition—works against them. It is true that many of the more powerful managers of this country are instinctively so commercial that they buy "goods" in foreign markets after the "goods" have acquired a distinct value; and there is at least one of these managers that deliberately, also because of his commercial instinct, has deflected more than one clever dramatist with high ideals to the lower path of "sensation" for the plain purpose of money-making. But there are other matters that militate against the native dramatist. One of these is the lack of artistic solidarity, in the place of which no superficial association can serve. The able dramatist here is discouraged too by the many so-called dramatists who are not able, and in some measure share in the contempt caused by the multitude of ignorant pretenders to the craft who feed the persons that either examine plays or have some association with those that produce plays with manuscripts so bad and impossible that one who knows

a play would doubt their susceptibility to ignition if he had carts loaded and were in need of a fire. Thus the dramatists of the country would appear to the casual observer like a barrel of potatoes the top layer of which might be rotten. The observer, in other words, would not care to plunge his hand into the barrel in search of sound vegetables.

THE MIRROR almost daily receives letters from ignorant persons that labor under the hallucination that they are dramatists, full-fledged and lacking only appreciation. One such person wrote under date of July 18 from a far Western city:

I have wrote a Play and had it Copyrighted A Five Act Drama called the Play will be staged soon. It has been Judged a first class strong Drama. You can publish these News in your paper.

Another, a little less illiterate but no less ignorant, asks:

Please inform me through your querist column about the following: If an author writes a play, and obtains a copyright, and afterward has it dramatized, is the copyright on the dramatized manuscript sufficient protection, or must he again procure a copyright after the same having been dramatized, to guard against any possible infringement?

It is hopeless to attempt to comment with a cool head on such crass ignorance and intrusive pretense. And yet either of these persons would be highly offended if his assumed title to the vocation of a dramatist should be questioned.

LETTERS TO THE EDITOR.

"Macbeth's" Questions.

July 18, 1902.

To the Editor of The Dramatic Mirror:

Sir.—In his letter of July 8, 1902, "Macbeth" asks his "professional friends" to "settle" a question which really cannot be satisfactorily settled, inasmuch as it is entirely a matter of individual opinion. "Was Hamlet shamming or not?" Not only the greatest critics of two centuries, but the highest medical authorities have pronounced on both sides of the question. And yet it is difficult to understand how this topic has ever come to be a matter of dispute. For when we consider that, up to the moment when Hamlet asks his friends to give no note that they know ought of him if perchance he "should think meet to put on antic disposition on," no one observes in his state of madness; when we consider that, in his moment of malady, in his conversations and letter to Horatio, in his instruction to the players, in his interview with his mother, there is not the slightest trace of insanity, and that it is only in the scenes with the King, Ophelia, Polonius, Bernardo, and Guildenstern (all of whom he wishes to deceive) that we discover phrasal and speech resembling madness; when we consider with what acute genius Hamlet gives no hint of his consuming grief or plan for revenge, but places his observers on the wrong scent; when we consider that if Hamlet be bereft of reason the play is bereft of every truly tragic motive; when we consider these evidences, and the many more which might be cited in a more lengthy article, how can we justify come to the conclusion that Hamlet is insane?

The other question "Macbeth" asks regarding Hamlet is also entirely a matter of personal interpretation. His first line, "A little more than kin and less than kind," is undoubtedly an "ante," but does it refer to the King or to Hamlet himself? My opinion is that it refers to Hamlet, mainly, I am sure that his kin to you (for you married my mother), but I am sure that kind to you (in that I hate you for having done so). Dr. Johnson's annotation to the effect that "kind" in the German word for child is unimportant, inasmuch as the word is never used in that sense by the Elizabethan writers.

And now we come to the question regarding Macbeth. "What was there in the beliefs of Shakespeare's time to warrant his use of witchcraft in Macbeth?" In these days nearly all the people, educated as well as illiterate, believe in witchcraft. The popularity of such a work as Scott's "Discovery of Witchcraft" (1584) will prove this fact. In this book the superstitions of the old English faith are interestingly set forth, and the hoggers from Montrose would do well to read a few extracts from it. For instance, Scott says it was believed that witches "could call in an eggshell, a cockle or a mussel shell, through and under the tempering sun." You see this explains the line of the First Witch in Act I, Scene 2: "But in a sieve I'll thicken you." Of course Elizabethan audiences believed that she really could do so. And to understand the next line (mentioning which our friend is in doubt), one must also be familiar with the belief of the time—"And like a rat without a tail." It was believed that, although a witch could assume any animal's shape at will, the tail would still be visible; and some old writers have even gone to the trouble of explaining why the tail would be missing.

"Is Macbeth a coward?" This is also a question which is a matter of personal opinion. Shakespeare never labeled his characters. He created them and sent them into his little world just as the Creator creates us and sends us into His great world. For years critics have been at variance over Macbeth—no greater tribute could be paid to Shakespeare's power of creating characterization. Personally I do not think Macbeth is a coward. "I dare do all that may become a man; but that which may become a man; who dares do more is none." These are not the sentiments of a coward. A heroic nature possessed of high aims, and capable of the greatest deeds, driven by ambition from one vice deed to another until the entire building of his bloody crimes tumbles headlong into an abyss of evil. Does not this make an adequate description of the character of Macbeth?

Next the question naturally arises why Shakespeare puts such horrific poetry in the mouth of such a character as Macbeth. He is right—the poetry is beautiful; but beautiful in the sense that it is entirely typical of Macbeth. This is one of our poet's most potent means of characterization. Duncan's words are over "soft and low"; Lady Macbeth's harsh and grating. Macbeth's aim is to brood forth a gloomy and remorseful spirit. In these qualities lies the truth.

Light the coals, and the cow.
Good wine to the very root;
With black roots to their prop do none.

One can almost feel the terror and horror of that "dead of fearful noise." The evocative images of peace and rest become grotesque to us, and the words, pregnant as they are with poetic imagery, seem to denature the peacefulness of the coming night. Such is the force of Shakespeare's beautiful poetry.

In regard to the knocking at the gate I would refer to "Macbeth" to Dr. Johnson's well-known essay on that subject, and as for the other questions, I think if he reads any edition of the play carefully he will be able to answer them for himself.

I thank THE MIRROR for its space.

EDGAR ALLAN POE.

Charity Beggins at Home.

New York, July 17, 1902.

To the Editor of The Dramatic Mirror:

Sir.—Having noticed the interest which THE MIRROR has always taken in the Actor's Fund and its great work, I am encouraged to hope that the suggestion I venture to make in this letter may meet with the approval and support of so powerful a friend.

It is to be deplored that so little apparent interest is taken and so little support given to their own institution by the actors themselves, for it is hardly to be expected that the public and those who have devoted so much thought, time and money to this object will feel unmoved to continue their efforts unless there is a corresponding interest and effort from those who derive the benefit.

I cannot think it is generally known to "the profession" what an enormous amount of good (without cost or tape) is and has been done for people in all lines of the "amateur" business by the Fund. I have often thought that if the Fund Board of Directors would make the results more public the general interest would be intensified. It has been urged that the Fund establish an Entertainment Department, the receipts from which, if judiciously managed, would be a source of perpetual income; but the "powers that be" would have none of it, claiming it would be unconstitutional.

There seems to be only one way in which to raise the amount necessary every year to support the Home (and such a Home!) and to meet the tremendous expense of the sick and burial fund. Every local and every travelling manager, every circus, vaudeville, minstrel, operatic and dramatic actor and employee would gladly give the receipts of one matinee or evening performance yearly for this grand and independent purpose, to the benefit of which all are eligible. Let a certain day be determined upon to be known as "Actor's Fund Day," and the public would be with us heart and soul, for they know how quickly responsive actors are when a call is made upon them for charitable purposes. There is little doubt that managers and actors would take this scheme up most enthusiastically.

I ask THE MIRROR to push this idea along, invite all to take a hand, and publish a list of names of those who are willing as fast as they resort to you. And when (God speed the day!) the Actor's Fund Day arrives there would be such a spirit of emulation to see who could turn in the largest annual sum that the question of ways and means would be permanently settled and the future assured of the "grandest charity under the sun."

Yours very respectfully,

GEOFFREY BARK.

QUESTIONS ANSWERED.

Life replies by mail. No attention paid to anonymous, impudent or trivial queries. No private addresses forwarded. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.

B. P. O., Springfield, Mass.: Write to Dick and Fitzgerald, 28 Ann Street, New York.

J. H. R., Kansas City: Marie Doro will appear in *Dally in Our Alley* at the Broadway Theatre, this city, Aug. 18.

L. E. G., Sparkill, N. Y.: *A Tin Soldier*, by Charles H. Hoyt, was first produced at New Bedford, Mass., on March 26, 1885.

L. M. O., Norwich, N. Y.: Anna Held made her American debut at the Herald Square Theatre, New York, Sept. 21, 1890, in *A Farce Match*.

R. T. M., New Haven, Conn.: As indicated at the top of this column, no personal questions will be answered.

H. G. M., Milwaukee, Wis.: The tenor you refer to has been doing concert work for the last three seasons.

Inquiries, New York: Edward M. Bell has not appeared in the cast of the Proctor Stock company in this city for a fortnight.

K. H. R., New York city: If your letter to Daniel Sully is addressed in care of THE MIRROR it will be forwarded to him.

G. H. M.: 1. See notice at top of this column. 2. The regular theatrical season opens about Sept. 1.

Nemo, New York city: Production is the only form of copyright in England. The English production should be prior to or simultaneous with the American production.

G. F. L., Jacksonville, Fla.: Women ushers were used at the Third Avenue Theatre, New York, under the management of Mr. and Mrs. McKee Rankin, in 1884.

R. H. Davy, N. Y.: *Die Walküre* was presented for the first time in New York city April 2, 1877, by the Bayreuth-Wagner Opera company at the Academy of Music.

W. W. M., Bloomsburg, Ill.: *The Secret Oracle* was written by Egerton Castle for the Kendal, who produced it in England in April, 1881.

C. S. P., Middletown, Conn.: James K. Hatchett made his professional debut in Philadelphia, March 28, 1888, with A. M. Palmer's company in The Broken Seal.

S. S. Stewart, Neb.: The winner of Wagnalls and Komar's one hundred dollar prize for the best lithograph design for Arthur Lyman's play, *Patterson and Raynor*, was Max Mieszenbach.

R. C. M., Chicago: Write to a responsible vaudeville agent, describing the sort of work that you are qualified to undertake, and he may be enabled to advise you as to the best course to pursue to obtain a hearing.

F. A. S., Springfield, Mass.: We do not think there will be a matinee performance at the theater you inquire about. Tickets for any New York theaters are on sale at the respective box-offices and the principal hotels.

R. Q., Cincinnati, Ohio: A play entitled *On the Quiet*, by C. T. Vincent, was acted some years ago. Its name was changed to *The Collector*, and it was acted for the first time under this title at the Princess Opera House, Winnipeg, Man., Nov. 18, 1888.

E. H., Portland, Me.: 1. The original cast supporting John Drew in *The Tyranny of*

THE USHER



Madame Helene Odilon has visited New York twice for brief professional engagements. While here she was busy rehearsing and playing a number of roles. But apparently she found opportunity between times to study our characteristics and draw sapient conclusions therefrom. On her return to Vienna recently she voiced these in the press.

Explaining her reasons for declining the offers of American managers who wished her to act in England next season, she said: "This I would have agreed to do without hesitation, but I like neither the country nor the people. The fearful rush, noise and excitement, not only in the streets but in the homes, are hateful to me. So much coarseness and brutality repel me."

But if Madame Odilon found nothing to commend in our people she was not impressed quite so unfavorably by our actors, among whom she discovered superficial qualities that are not usually remarked, while the deeper significance wholly escaped her.

"When a society play is acted," she said, "what elegance, what unpretentiousness are shown by the actors! In a land where no nobility exists the parts of counts and princes are astonishingly played. No arrogance and no ostentation are evident, and yet in the midst of this real refinement one meets at every turn exaggeration and affectation in other directions. American acting has evidently been developed under French influence. But where the French exercise wise discretion and reserve the Americans exaggerate; where Edjane turns once the Americans actress turns three times."

Madame Odilon, whose success here was largely that of a modiste's model, had no adequate opportunity to study our stage, and her strictures are absurd on their face. Our actors have their merits and their faults, but neither merits nor faults are defined or described by Madame Odilon.

•

Says the *Seattle Argus*: "One of the strongest trusts in the country is the Theatrical Syndicate. It controls absolutely the bookings in a large number of cities. It is a leach upon the theatrical business if there ever was a leach upon any business. It sends out such attractions as it sees fit, and it receives five per cent. of the gross receipts merely for booking attractions. Think of it! In the recent engagement of Richard Mansfield in this city, for instance, the Syndicate received something like \$575 just for booking the attraction for two nights."

The leases of the Auditorium at Galesburg, Ill., in a circular recently issued refers to the large receipts of his theatre during the months of April and May, and makes the following comment:

"We maintain that such heavy receipts in a town of 25,000 are possible only when a theatre leases does his own managing, as managers on salary in one-night stands don't care what the receipts are."

It is undoubtedly true that the more the chief party in interest personally attends to the affairs of his theatre the more successful it is likely to be; but more important still is the degree of skill and ability he exercises in selecting attractions that are suitable to the requirements of his public.

It is just here where so many managers are mere figureheads under existing conditions. They have no voice in choosing attractions; they must take what is given them and try to look pleasant. These men are janitors—but they are in a less agreeable position than ordinary janitors since somebody else runs their business, they are paid no wages and when there are losses to be met they are compelled to meet them.

This is an enviable situation, is it not? And one that is calculated to develop a class of managers of whom we may be proud!

•

The first number of *Pen and Ink* has appeared. It is a monthly magazine, published on a co-operative plan by a number of well-known artists and writers. Frank Butler—a brilliant journalist and Rose Ryding's son—is the editor, and among his associates are such well-known men as Palmer Cox, Archie Gunn, R. F. Outcault, Sewell Collins, Kari Dasher, Prentiss Ingraham, H. P. Upjohn, and James Swinnerton.

The idea behind *Pen and Ink* is thus stated: "That skilled workmen should own their stall in the bazaar of public enterprise and set out their own wares without the assistance of purely business folk." The first number of the new magazine is a complete justification of this communistic scheme.

It is varied and interesting in contents; the

reading matter pulses with good, warm young blood, and the illustrations are excellent. There is a capital dramatic department, which rattles the bones of the Octopus as an indication of its freedom from the "considerations" that short candid judgment of theatrical things in many of the publications heretofore. The advertising pages are numerous and representative. Altogether, *Pen and Ink* is a healthy and vigorous infant. Good luck to it!

•

Mrs. Bob Osborn has shown her versatility in several directions. She has established successfully a fashionable dressmaking house on Fifth Avenue; she has managed musicals and dramatic breakfasts at the Waldorf; and she introduced the Japanese players to New York.

Her latest project at the Bekeley Lyceum will be observed with curiosity by the smart set of society, among whom are her friends and patrons. Little is known about the play which she and Norma Munro have written and which is to be produced there in the Autumn under Mrs. Osborn's direction, except that it deals with a mixture of fashionable and humble life.

Mrs. Osborn has a certain family affiliation with the stage. Her aunt married Max Strakosch, the operatic manager.

MONNA VANNA IN LONDON.

Maurice Maeterlinck's latest play entitled *Monna Vanna*, which was first produced at the Nouveau Theatre, Paris, on May 17, and was later acted in Brussels, was presented in London early in the present month under conditions that were unusual and amusing. It was planned at first to present *Monna Vanna*, with the original French company, at the Great Queen Street Theatre. The play was submitted to the King's Reader of Plays, George Alexander Redford, in the usual way, with a request for permission to present it publicly. Mr. Redford read the drama and announced his "irrevocable" decision not to recommend it for license. Upon this a number of the foremost literary men and women of London organized a "Masterlinck Society," membership in which would entitle one, upon payment of a year's dues—about equal to the price of a theatre ticket—to attend a "private performance" of *Monna Vanna* at the Victoria Hall, Bayswater. Of course it was made as simple a matter to join the society as to purchase a ticket in the ordinary way, and the play was presented before a large and distinguished audience with perhaps greater success than it would have achieved had the censor permitted its public performance.

Monna Vanna proved to be a virile, interesting, very human play, quite unlike the dreamy, poetic affairs that the author has written heretofore. The scenes are laid in and near Pisa. The city, besieged by the Florentines under Prinsivalle, is about to fall. Guido, the commander in Pisa, receives a message from Prinsivalle that he will spare the city if Guido will send his wife, Giovanna, to Prinsivalle's tent, unattended, for one night. Guido refuses angrily. The starving people and even his father plead with him to make the sacrifice. Finally Giovanna, for the sake of the people, voluntarily sets forth on the mission, amid the cheers of the multitude and with the curses of her husband upon her.

Arriving at the Florentine camp Vanna discovers in Prinsivalle an old playmate, who, overcome by his affection for her, treats her as an honored guest, and the next day himself escorts her back to Pisa, as stainless as when she came to him. Guido refuses to believe that no harm has been done to Vanna, and taking advantage of Prinsivalle's unprotected position, has him thrown into a dungeon to die of slow torture.

Vanna is disgusted by her husband's treachery and resolves to save Prinsivalle's life. She tells Guido that her former story of innocence was concocted for the purpose of luring the Florentine general to Pisa that she might personally avenge herself by supervising the tortures. Guido, delighted with the thought of such picturesque revenge, gives Vanna the keys of the dungeon and orders that she shall have complete authority over the prisoner. The curtain falls upon this episode—it being made clear that Vanna intends to release Prinsivalle and fly with him.

RUNAWAY BOY FOUND.

Lewis Wolford, the thirteen-year-old son of Manager Arnold Wolford, disappeared from his home at 119 West Forty-first Street, on July 18. His father had sent him to a bank, to get a check cashed, that afternoon, and when he returned his father gave him \$20 to take to his mother. When the boy did not return that evening, Mr. Wolford notified the police. On Saturday young Wolford made his appearance in Chicago, where he had gone, after leaving his father. He went to his grandmother, Mrs. Daniel O'Leary, who at once notified his father. As the boy has been brought up in Chicago, he will probably remain there with his grandmother.

FIGHT FOR THE IDOL'S EYE.

A. W. Tama, the music publisher, has attached the scenery, properties and costumes of the production of *The Idol's Eye* at Duquesne Garden, Pittsburg, claiming that he owns the rights to the opera. Milton Aborn, acting for M. Witmark and Sons, on the other hand, claims that he possesses the rights to lease the production, having secured the same from Kirk La Shelle, the original producer of the Victor Herbert, Harry B. Smith's work. The case will be contested in court.

WILLIAM F. HARTLEY DEAD.

William F. Hartley, the well-known and highly esteemed editor of the *New York Clipper*, died at Atlantic City, N. J., on July 15, of Bright's disease. He had been ill for nearly two years, but had remained steadily at his post until last Christmas, when a severe attack of his malady compelled him to partially retire. For two months after that he spent a considerable part of his time at his desk, but as the disease developed he worked less and less, and about four months ago he was obliged to give up entirely, and went to Atlantic City for complete rest. There, under the devoted care of his wife, he seemed to grow better, but on the eighth of the present month he suffered a decided turn for the worse, and a week later he passed peacefully away.

Mr. Hartley was known to all of his friends and associates as "Doctor" Hartley. The title was purely an honorary one, though it had been used so long that it was generally accepted as genuine. It was bestowed upon Mr. Hartley many years ago because of his dignified and scholarly appearance and bearing. The title fitted the man so well that it stuck to him through the rest of his life.

Mr. Hartley was born in Philadelphia sixty years ago. At that time, and during his boyhood, Philadelphia was the dramatic centre of the country, and it was also noted far more than it is to-day as a literary centre. Mr. Hartley in his youth became acquainted with a number of prominent writers and players—among them the late James Booth Roberts—and with such influences around him he naturally developed strong tastes for the stage and for literature. At an early age he became a contributor to the Philadelphia papers, and occupied various positions on their editorial staffs. He was for a time the managing editor of the *Dispatch*, and for a number of years he was the Philadelphia correspondent of *The Minion*.

For a comparatively brief period in his career Mr. Hartley was more intimately connected with the theatre than as a critic and dramatic writer. He was business-manager for one season of the Minnie Hauck Opera company, and later he occupied a similar post with The Sea King company. In these positions he was very successful, and the way seemed open to him, in the direction of management, to win fortune and standing. But his best interests lay in his literary work, and he soon returned to it, never to desert it again. Nine years ago he became the editor and chief dramatic critic of *The Clipper*. During his term of office he held that paper true to its time-honored course, and in his criticisms he was so unprejudiced, open-minded, and just that he gained the regard of players and public alike.

At important first-night performances Mr. Hartley was a familiar and an interesting figure. Of tall and somewhat portly build, with a placid, kindly face, and snow white hair and beard, he engaged the attention of all who saw him. He followed the play with apparently the most intense interest, and he was as generous with his plaudits as though he were there for amusement instead of as a matter of duty. His wife invariably accompanied him to the theatre. They were inseparable companions through the twenty years of their married life.

The sweetness of Mr. Hartley's nature and the fact that he realized the approach of death were evidenced in a little address that he made at a social meeting of the Actors' Order of Friendship, a year or two ago. He was present with his old friend, James Booth Roberts. He spoke feelingly of their long friendship, and of other friendships with players that he had enjoyed during the many years of his career as a dramatic writer. "I feel," he said, "that it will not be long before I shall write my last criticism, and having grown old in the harness, I may perhaps be permitted to make a place for those younger men in my profession who are now working as I have worked. Actors, as a rule, appreciate their critics but little. In my long experience I have not received thanks more than half a dozen times from players for whom I have gone to considerable pains to give them full and generous credit for their performances. On the other hand, a word of adverse criticism has brought condemnation upon me. I think that if players knew the joy that comes to a critic when he finds his work appreciated they would not be so backward in saying or writing the kindly word of thanks. I am not pleading for myself now—since my work is nearly done—but for the younger men who are craving that appreciation, as I have craved it."

In his critical work Mr. Hartley rarely erred except through his kindness and his great desire to be absolutely fair. He loved to praise. He hated to condemn. And personally he was precisely the man that his writings indicated—an amiable, courteous, warm-hearted gentleman.

Mr. Hartley is survived by his wife, a sister, and other relatives. He was Past Exalted Ruler of the Philadelphia Lodge of the Elks, and the Atlantic City Lodge of that Order, upon his death, came forward to assist in the funeral arrangements.

MAUDE ODELL AS ROMEO.

Maud Odell, after a successful career as a leading woman, is to emulate Sarah Bernhardt and essay a famous male role. The Baldwin-Melville Stock company is to revive Romeo and Juliet at the Teek Theatre, Buffalo, and Miss Odell will be the Romeo. Later, she will play the role in Boston. The Baldwin-Melville company moves to the Teek next Monday, after a successful ten weeks' season at the Buffalo Academy.

PERSONAL.

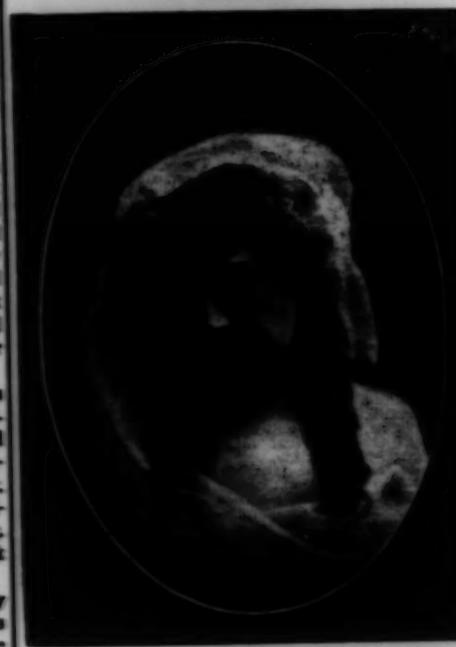


Photo by Flammer, Seattle, Wash.

COUNTISS.—Above is a portrait of Catharine Countiss, who has been engaged for James Neill as leading woman for his stock company that will play the large cities of the Pacific Coast. Miss Countiss won a notable success as leading woman of the Ralph Stuart Stock company at Seattle, and her work in that organization attracted Mr. Neill's attention and resulted in her engagement by him.

LORRELL.—Lily Lorrell has been engaged by Fred Berger, of the Lafayette Theatre, Washington, for the lead in *The Sign of the Cross* next season. Miss Lorrell played Dacia in the same play last season, but owing to the serious illness of the leading lady, she played Mercia for eleven weeks with Charles Dalton.

GARDEN.—Mary Garden, the Chicago girl who has won many successes at the Paris Opera Comique, made another hit at Covent Garden, London, July 14, when she sang the title part in *La Princesse Goua*, Herbert Banning's opera, founded on Anthony Hope's novel and produced for the first time.

DREW.—John Drew will be seen, season after next, in a play written for him by Henry Arthur Jones.

TEAMANS.—Annie Teamans is at work on her reminiscences that will soon appear in one of the magazines, it is said.

HOPPER.—Edna Wallace Hopper is at Victoria, B. C., prosecuting her claim against Premier Dunsmuir for a share in the estate of her late stepfather, Alexander Dunsmuir, brother of the premier.

WILDER.—Marshall P. Wilder returned last week from London, where he entertained Belgrave until the King's illness put a damper upon festivities. The flag once more is out at the Alpine when Mr. Wilder is at home, and it will be that way until he reappears in vaudeville next month in Chicago.

RIGHOR-LAVAQUE.—Henry J. Rightor, the playwright, and Joseph Lavaque, editor of the *Harlequin*, both of New Orleans, were in town last week on business. Mr. Rightor will produce soon in the Crescent City a new musical comedy tentatively entitled *The Bathing Girl*.

IRVING.—Sir Henry Irving closed his season at the London Lyceum Friday evening with *The Merchant of Venice*. It is believed that the performance was the last at this theatre. The London authorities have declared the building unsafe. The directors say they cannot afford to make the alterations demanded. They contemplate selling the famous playhouse.

TREE.—Owing to the sudden indisposition of Ellen Terry, on July 27, Mrs. Berthold Tree played Miss Terry's part in *The Merry Wives of Windsor* at the Princess Theatre, London, on short notice. In recognition of Mrs. Tree's admirable performance of the part, Mrs. Kendal presented her with a turquoise necklace. Lily Brayton played Mrs. Tree's role of Sweet Anne Page.

PERLEY DEFEATS WITMARK.

In the United States Circuit Court on Saturday, Justice LaCombe handed down a decision by which Frank L. Perley has the right to continue the song, "Blooming Lips," in the production of *The Chaperone* during his contract. The Court holds Mr. Perley to the offer made by him in Court on the argument of the motion that at the conclusion of the contract the said song might, at Isadore Witmark's option, remain a part of the musical comedy. Mr. Perley was represented by William Klein as attorney, argument being made by Franklin Bien as counsel, while Mr. Witmark was represented by Beno Leesey as counsel. "Blooming Lips" will be contested in *The Chaperone* at the Cherry Blossom Grove, where it rightly receives many encores.

MRS. LE MOYNE'S PLAY.

The play in which Sarah Cowell Le Moyne is to star next season is being finished by Glen McDonough, who announces that it will be entitled *Among Those Present*. It is added that the play is a story of contemporary life. Mrs. Le Moyne's tour will not begin until rather later than usual, Mr. McDonough having commenced actual work on his scenario a very short time ago. *Among Those Present* will have its initial presentation on the road and afterward probably will be brought into New York.

IN SUMMER PLACES.

POWELLAND.

Portland is now on the top wave of her Summer glory. The foliage is green and fragrant, the weather is mild and beautiful, and the throngs of gayly dressed vacationists that crowd her streets make a picture that gladdens the hearts of those so fortunate as to be there. Life is certainly worth the living on the rock-bound coast of Maine.

Mr. and Mrs. Jules Grady (Frankie Carpenter) celebrated their tenth wedding anniversary at Peck's last week with a shore dinner, to which was bidding a large party of friends. Toasts to "long life and happiness" were the order of the day.

Mr. and Mrs. William H. Pascoe gave a dinner in honor of their first wedding anniversary to a number of their friends at the Haddock Villa July 12. It was greatly enjoyed by all.

Mr. and Mrs. Walter Edwards entertained Grace P. Atwell at dinner July 16. Mr. Edwards and Miss Atwell were once associated together in stock work. Miss Atwell left for New York July 21.

Sunday evening concerts at the Gem Theatre were inaugurated July 12. The programme was carefully selected from the best composers of classic and popular music. Almost every number had to be repeated and the solos rendered by Ethel Strickland were deserving of special mention.

John Frederick Cook, who is summering at Peck's, has signed to play in Iris the coming season. While here he will stage Cinderella for the children at Island Hall some time in August.

Walter Edwards has been engaged to play at the new theatre at Nashville, Tenn., next Fall.

Annie Louise Carey Raymond is spending the Summer at the Atlantic House, Scarboro Beach.

Ettelle Harris is at the Ottawa House, Cushing Island, where her beautiful voice has been heard and admired at several private concerts.

Mrs. Sol Smith, mother of Sedley Brown, stage director of the Gem, arrived at Peck's July 11.

It is rumored that Bartley McCullum is considering an offer made him to transfer his stock company to the theatre at Long Island when his lease of the Jefferson Theatre expires next month. There is a possibility that he will be allowed to renew his lease another month at the Jefferson.

Carlton Macy, leading man at the Cape Theatre, with several friends had a narrow escape in a runaway July 14. Mr. Macy, Barry O'Neill, Maude Edna Ha' and William H. Gregory, of the Actors' Society of America, were driving on the Cape shore when the horse became unmanageable and bolted. Mr. Macy, who was the driver, was drawn over the dashboard and dragged quite a distance, but he pluckily hung on to the reins and finally succeeded in checking the horse, with no other damage than a good shaking up.

Mrs. Halliday and daughter arrived from Buffalo July 12, and are the guests of Miss Halliday, of the Gem Theatre Ladies' Orchestra, at her inland home, "The Bostonia." The Orchestra will be located in Boston next Winter.

Jules Grady and Frankie Carpenter leave the island next week for Boston to prepare for the opening of their season. During the past week they have been entertaining John Grady, of Boston, a brother of the actor, and his bride, also Miss Carpenter's mother and two sisters, the Misses Nina and Anna Carpenter.

Mr. Sheet, of Philadelphia, manager of the Vendome Theatre in that city, has been a visitor at the island during the past week.

J. R. Moore, manager for Walter Perkins, left July 17 on a short visit to the eastern part of the State. He will return to New York about July 25.

Alfred Humbert, of Philadelphia, has been the guest of Evelyn Taylor at Peck's during the past week. Miss Taylor's mother joined the happy colony at Peck's July 14.

Bartley McCullum and several members of his company attended the performance of Captain Letterblair at the Gem July 11, and greatly enjoyed it.

Mr. Sumner, of the Gem Company, leaves for New York next week to commence rehearsals for the coming season. It is understood that James Ryan, of the H. H. Sothern company, who is summering at Long Island, will succeed him.

Mr. and Mrs. W. H. Pascoe witnessed the performance of The Dancing Master at the Jefferson Theatre July 17 from Manager McCullum's box.

M. C. REXX.

MT. CLEMENS, MICH.

As yet we have not felt much hot weather, and every train, boat, trolley and auto brings visitors, so every hotel and boarding house will doubtless be packed until late in September. The Cameron Cottage has put a large sign saying, "Standing Room Only." The Avery Theatre is doing fine business and Manager Lyons contributes to the programme a pleasing monologue. Kaffler and Diamond and Bobby Mack are great favorites.

Matt Berry has engaged an illuminated car and will give eighty of his friends a trolley ride to Detroit July 19 to see Paul's Last Days of Pompeii. Thirty-nine of our leading merchants are members of the Detroit Lodge of Elks, and by actual count there are over two hundred visiting Elks here. There is a committee arranging a ladies' social for July 21 at the Chamber of Commerce. Nick Morton has sixteen fine vaudeville acts for the occasion. The chairman is to be an Elk of good standing for over twenty-five years.

The late arrivals are Leo Teller and family, Mr. and Mrs. Edward Manley and Charles Mack, of The Past Mail company; Tom Hardy, Hooker and Davis, Hines and Remington. Miss Remington will visit her father at Decatur, Ill., after finishing a course of baths. G. H. Raymond comes here quite often to visit with his old Ward and Vokes friends. Mr. and Mrs. John A. Himmelstein, Lou Wild and Beatrice Ward arrived Wednesday. They expected to see a little country village with one or two hotels with about ten rooms each, one small bathhouse, thirty or forty actors staying at farm-houses, a baseball field, a small bathhouse and a Cameron Sett cottage. But after looking at several of the hotels, all full, seven bathhouses that can each accommodate three hundred and fifty people an hour, and more theatrical people than they have met at one time in years, they have come to the conclusion that Mt. Clemens is too large for the Himmelstein Stock company. Mr. Himmelstein thinks, however, that he will make this his home during the Summer after this season. Any town where actors and vaudeville artists will do turn down work at from \$250 to \$300 per week must have some charm; that charm is health, rest and pleasure.

Al Phillips has engaged the Opera House for

nine weeks next Summer and will have a fine stock company there. May Welch and Nellie Filmore have gone home after finishing their course of baths. Charley Altman and Alice Warner, of the Lyceum, Detroit, are here arranging for the production of A Montana Outlaw, Aug. 6. Many fine engagements have been made from here this Summer, and vaudeville managers wire here every day for people. Next season the troupe will have their own club-house on Lake St. Clair, four miles from here. It will be in the form of a house-boat. Fifty shares of stock were issued at \$50 a share, and not one could be bought after the third day. The contract for the boat is let and work will commence Feb. 1. The boat will accommodate twelve couples, and sixty people will be able to fish from it.

CHARLES W. YOUNG.

ROGARTOWN, MASS.

Eugene Tompkins, of Boston, was a recent visitor to the Home Club.

William Faversham sailed into port the other day in the sloop, the Maid Marion.

Sol Smith Russell's son left this week for the mountains.

Frank Keenan is expected here this week. Harry Odlin and I caught a shark the other day weighing forty pounds.

Billy Van's Minstrels here to-night. They will have a good house, as they very seldom get a company here.

I have arranged to bring a Summer company here next Summer. Am returning to New York this week.

PERCY PLUNKETT.

ST. JAMES, L. I.

The St. James team played against the Northport team July 14. Score, 14 to 11 in favor of St. James. The Bohemia team lost to the Smithtown, 24 to 18.

In the yacht race Charles Bigelow carried off the club pennant. Tony Farrell won the second prize, an American flag.

Jerome Sykes is busy every day exercising in his new working boat.

The annual entertainment of the St. James Athletic Club will take place at Liberty Hall, on Monday, July 28. The proceeds will be applied to build a grand stand on the ball field. Among those who will appear are: Mr. and Mrs. De Wolf Hopper, the McCoy Sisters, William Collier, Louise Allen, Edward Connelly, Charles Bigelow, Julius Witmark, Joseph Coyne, Helen Collier, Charles Swain, Lew Paine, and others. The performance will commence with a first part in white face, followed by an olio and ending with a one-act farce.

M. L. Heckert will act as general stage director, and Louis Gottschalk, musical director.

Most of the theatrical colony journeyed over to Central Islip Saturday to witness a spirited game of ball between the Lake Ronkonkoma and the Islip.

The following clipping from the Smithtown Star is self-explanatory: "A fierce and savage St. Bernard brute, now summering at the hospitality of Samuel Gould, in care of its keeper, Tom Evans, attacked William Gray's innocent and diminutive pet dog, 'Jim,' and during the fracas suddenly seized Edward Connelly by the lower limb, indenting the fibula bone and badly lacerating the gastrocnemius. The injured member was promptly cauterized by Dr. Fanning, and the patient is convalescing nicely. The injury will not affect the contour of the limb nor impede future exhibitions of the terpsichorean art for which Mr. C. has established a reputation both in this country and abroad. It was suggested to kill the keeper and not this \$1,500 dangerous addition to the canine colony." The last bulletin posted at the Bohemia Club says: "The actor and dog doing well."

George Monroe, from Sayville, dropped in on us last week.

The late arrivals are: Mr. and Mrs. Charles Loder, and Lawrence Weber.

Yesterday was a day of celebration for the theatrical colony at St. James, L. I. The occasion marked the opening of Tony Farrell's Shore Inn.

A ball game and a regatta took place in the afternoon, followed by a clam feast in the evening.

An all star vaudeville performance was given later on in the parlors of the inn. The programme included: William Collier, in a monologue; De Wolf Hopper and Charles Bigelow, in a comedy sketch; Frank McNish, song and dance turn; John Kornell, eccentricities; Bert Leslie, Clarice Vance, Harry Foy, John Burton, and Jennie Leland, in an original sketch; Joe Coyne, songs and ballads; John Flato, Tom Lewis, Bill Grey, and Sparrow, granger quartette; Mr. and Mrs. Tonaki, legendemain; Charles Rice and May Estelle, songs and dances; Charles Swain, recitations; Herbert Ayling, imitations of leading actors; Jerome Sykes, in an original oration, and Edward J. Connolly, in a revival of The Belle of New York.

William Collier boasts of the finest pier and bathhouses in St. James.

BOHEMIAN.

HERE AND THERE.

Ana Lee Willard is spending the Summer at her home in Seattle. She will return to New York in August.

Clara Jenkins is at her home in Kansas City for the Summer.

Mr. and Mrs. Theodore Johnston (Florence Templeton) have been obliged to give up their contemplated trip to their Summer home in Maine, as Mr. Johnston's duties as business-manager of the Peruchi-Beldini attractions will keep him in the South indefinitely. They are at present at Knoxville, Tenn.

Clyde Bates and Maude Grafton are resting at Vailsburg, N. J.

George W. Wadleigh and Agnes Wadleigh closed their season with The Show Girl at Manhattan Beach July 18, and are spending the remainder of the Summer at Peach Park, near Clinton, Conn.

Thomas J. Grady and Miss Rita Knight are spending a fortnight at Cape Elizabeth, near Portland.

Mr. and Mrs. A. G. Delamater (Amy Lee) are spending the Summer at their country home at Costello, Pa.

Mr. and Mrs. John A. Himmelstein (Beatrice Erie) are spending the hot months on Lake Erie, dividing the time between Kelley Island and cruising on the yacht Beatrice.

Mr. and Mrs. Harry Crandall and Harry Crandall, Jr., are spending the Summer at Asbury Park.

Joseph Hart and Carrie De Mar are summering at White Lake, N. Y. They will return shortly to resume their tour in Foxy Grandpa, that will open Aug. 11 at Atlantic City.

Among the theatrical folk who are members of

the Manhasset Bay Yacht Club at Port Washington, L. I., are William Gillette, William Faversham, Guy Standing, Cyril Scott, Fritz Williams, George Bowles, Clay M. Greene, Joseph R. Grimer, Maclyn Arbuckle, De Wolf Hopper, Andrew Mack, and Edwin Stevens.

Nan Hewins is at her home, Mansfield, Mass.

Mr. and Mrs. Harry Sweatman and baby are at their new cottage at Bensonhurst, L. I.

George L. Stout and Florence Hastings having closed their engagement with the Lakewood Stock company at Altoona, Pa., have gone to their home in Toronto for the rest of the Summer.

Blanche Boyd, of St. Louis, is visiting Agnes Ardeck and her mother. They will all spend a few weeks at Arverne, L. I.

Mr. and Mrs. Hal Stephens are spending their vacation at Fisher's Glen, Canada. They return to New York Aug. 15, when Mr. Stephens begins rehearsals with Old-School, in which he is to star next season, under the management of Hurting and Seaman.

Manager Abe Leavitt, of Rents-Santley fame, and his family have secured a cottage for the Summer at Bay Side, Long Island. Mr. Leavitt spends most of his time at clam digging and entertaining his friends.

Mr. and Mrs. Felix Haney are at the Bouvier, Atlantic City, for the Summer.

Mr. and Mrs. Thomas A. McKee (Blanche Carte) are at their Summer home, Sandwich, Ont. Mr. McKee will be the general press representative of James H. Wallack's attractions next season.

Emil Ankermiller is spending July at Atlantic City.

Boyd Putnam, who is summering at Annisquam, Mass., spent the Fourth with Joseph Jefferson at his Summer home at Buzzard's Bay.

Fred Pool has gone to Onset, Mass., for a while.

Mr. and Mrs. J. C. Lewis, of St. Plunkard company, are enjoying their Summer vacation at Benton Harbor, Mich., where their coming season will open Aug. 22.

Bessie Rogow is spending the Summer at her mother's cottage at Mt. Pleasant, N. Y.

Charles B. Poor is resting at Mink Hollow, in the Catskills, this Summer.

Mr. and Mrs. Frank H. Jamison are at the Davis Cottage, Sayville, L. I., until the opening of the season at the American Theatre, for the stock company of which Mr. Jamison has been re-engaged.

The theatrical colony at Narragansett Pier are in a whirl of excitement over the Vaudeville Carnival, which is announced to take place Aug. 6. J. J. Armstrong has the engagement in hand and is in correspondence with George Fuller Golden, Conroy and McDonald, Joe Welch, McIntyre and Heath, Moon Toon Trio, Alice Shaw and Daughters, Artie Hall, Peter Baker, and several other acts of similar nature. The affair will be under the management of George S. Fell, last season's press agent of When We Were Twenty-one. The proceeds are to go to charity. Among the recent arrivals are Mr. and Mrs. Harry Carson Clarke, who have just finished an automobile trip through New England. Mary Manning and James K. Hatchett are booked for three weeks in August, after their return from Europe.

Harry Preston Coffin is spending the Summer at Deposit, N. Y.

Nellie Lynch has bought a cottage at Far Rockaway. She has named it "Lisp's Villa," after her niece. Miss Lynch's sisters, Mrs. A. W. Taft (Bessie Lynch) and Anne Lynch are visiting her.

George Henry Trader is spending the Summer at West Concord, N. H.

Rita W. Harlan, who plays the leading heavy role in Human Hearts next season, is now enjoying a rest at Nabob's Nook, Plymouth, Mass. She is the guest of May Ten Brock and John H. Henshaw at their beautiful seaside cottage.

Wadsworth Harris, the Shakespearean actor, is spending a few weeks as the guest of Mrs. Kate Gannett Wells, the author, at her Summer home at Campobello Island, Canada.

William Colvin, on the managerial staff of Shipman Brothers, left on Saturday for a month's holiday among the Muskoka Lakes.

Dot Welsh and her mother are visiting Mr. and Mrs. J. C. Welsh (Dot Carroll) at Newburyport, Mass.

Neil Twomey is at his cottage, "The Starlight," Onset Bay, Mass., for the Summer.

Marie and Leslie Bingham have gone to Long Branch, N. J., to enjoy the cooling breezes.

NOTES OF NEW THEATRES.

The building of the new Kerridge Theatre at Hancock, Mich., has so far advanced that it is possible for the manager to announce the opening date. Manager Kerridge is building a theatre that will be a credit to Hancock and in which the people of the whole copper country are interested. A good theatre at Hancock, with the excellent houses already established at Calumet and Marquette, completes a fine circuit in the upper peninsula of Michigan. The new opera house, designed by Oscar Cobb and Son, architects, Chicago, is a handsome brick structure, finished in Lake Superior sandstone, and will be occupied exclusively by the theatre. The stage is 42 x 60 feet, with a height to the gridiron of 60½ feet. It has a proscenium opening of 38 feet. The seating capacity of the house is 1,300. The theatre will be lighted with electric lights and heated by steam. It will be equipped with upholstered opera chairs and will have eight private boxes, a balcony, and four tier dressing-rooms. The loft will be stored with scenery and the property room will be spacious and complete. The theatre will be dedicated Sept. 5, when Fredrick Warde and Louis James will present The Tempest. William Kerridge, of Hancock, is the sole proprietor of the new theatre, and his son, Ray Kerridge, is the manager. Both are experienced in the theatrical business, and will conduct the playhouse on lines that should make it both popular and profitable.

The Avenue Theatre, Du Bois, Pa., is now under roof and will be ready for opening about the last of September or first of October. The theatre will have balcony and gallery and a seating capacity of 1,400. The width of proscenium opening is 35 feet, height to gridiron 30 feet, height to rigging loft 55 feet, wall to wall 60 feet, depth 35 feet.

GOSSIP.

Violet V. Holmes, the Superba in Superba next season, who has been visiting in Atlantic City, N. J., returned yesterday for rehearsals.

The Empire Stock company will present A Wife's Peril at the Brooklyn Athenaeum in October. Later the company will make a local tour.

During a rehearsal at the Casino yesterday Almee Angeles, of A Chinese Honeymoon, wanted to get a twenty-dollar bill changed. She gave it to one of the stage cleaners, a boy. The boy went. Up to last reports he had not returned. He had only been employed at the theatre a few hours. Walter Stanfield was the name he gave.

Frank Kidney will play Kansas Jake and Bill Mexico in James H. Wallack's revivals of The Cat King and The Bandit King.

George H. Brennan returned to the city last week and at once began preparations for the

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

THE TALK OF THE TOWN!
VICTOR MOORE AND JULIA BLANC
IN
CHANGE YOUR ACT.

By EDWARD McWADE.

THEY ARE ALL BOOKING IT!

Address ROBERT GRAU, 138 5th Ave., New York.

AT LIBERTY FOR NEXT SEASON.

FAIR-O-CHERRY, VAUDEVILLE, REPERTOIRE OR BURLESQUE.

JOELSON AND MOORE
 SONG ILLUSTRATORS.

Introducing the marvelous tenor, Harry Joelson (16 years old). Both play small parts. Last season
 Harry Joelson, Played the Keith Circuit June 20-22. Now playing George's Circuit of Parks. Mr. Fred
 Joelson is an expert and charming feature artist. Address the week (July 21) Secondo Park, New York,
 New Jersey's Specialty Co., after that, care J. W. Gorman, 109 Fremont Street, Boston.

PHOTOGRAPHS —

FINEST WORK. LOWEST PRICES.

Work delivered 24 hours after sitting. Studio devoted to professional work. Fine scenic effects.
 See my new photo, "SILVOGRAPH." A Positive Novelty.
 HARRY S. MARION,
 Manager. DE WITT C. WHEELER,
 61 West 28th Street, New York City. Two doors from Clipp.

J. FRED HELF

Keep your Eye on the Lady.
 She is true blue.
 "Oh my! What a HIT."
 A beautiful romance in song.
 The music so catchy you can't forget it.
 What's the name, please? Oh! you,
 MY MOTHER WAS A NORTHERN GIRL.

LONEY HASKELL

Watch this space.

No. 2—Several of his famous laughing expressions diagnosed the title page of Judge and spelled the sale.
 P. S.—Where do green gloves come from? Jamestown, N. Y., Richmond Va., Glenavy, Ireland.

HAL DAVIS AND INEZ MACAULEY

A decided hit everywhere in Edmund Day's THE UNEXPECTED.
 This week—Masonic Temple, Chicago.

Ask JO PAIGE SMITH.

Gertrude HAYNES

AND HER CHOIR CELESTIAL.
 JUST RESTING.

Old Orchard Point,
 Lakeville,
 Livingston Co., N. Y.

Claude Thardo

THE SIDE WHEELER.

Brighton Beach Music Hall, July 21 & 22. Binghamton, N. Y., August 4 and 11
 (Return Engagement).

Mr. and Mrs. SWICKARD

Unique Comedy Singing Act.

July 21—St. R. E. Park, Allentown, Pa.
 22—Woolworth Roof, Lancaster, Pa.
 Aug. 4—Olympia Park, McKeesport, Pa.
 11—Mesa Park, Youngstown, O.
 18—Open.
 19—
 20—
 Sept. 1—Highland Park, St. Louis, Mo.
 7—Temple Theatre, Louisville, Ky.
 15—G. O. House, Memphis, Tenn.

CLARICE VANCE

Vance's Cabin, St. James, Long Island, N. Y.

For the Summer.

"HAPPY" FANNY FIELDS

Time all booked for 1902.

Address WARNER & CO., 35 Wellington St., London.

CHARLEY CASE

CHARLEY CASE

The Man that
 Talks About
 His Father.

CASE

VAUDEVILLE.

DÖLAN AND LENHARR

TAKING CHANCES,
 and
 A HIGH-TONED BURGLAR.By
 JAS. P.
 DÖLAN.

Address 22 West 12th Street, New York.

LONDON "MUSIC HALL."

The Great English Vaudeville Paper—Weekly.

ONE SPREAD, 50 C.

Another Big Vaudeville Novelty Scores a Hit.

JULIA BLANC

Late of AMERICAN
 THEATRE STOCK.

CHANGE YOUR ACT.

By EDWARD McWADE.

Address ROBERT GRAU, 138 5th Ave., New York.

KEOUGH and BALLARD

AT HOME, CONCORD, N. H.

Ready to negotiate for next season.

ARTIE HALL

Working all the time.

Dad's all. Care for it? Just like that.

BERT HOWARD and LEONA BLAND

Presenting two new acts for this and next season.

Address JO PAIGE SMITH, 624 St. James Building.

P. S.—Never judge an act by its first production.

FRANK WESSON and LOTTIE WALTERS

PRESENTING THEIR LATEST SUCCESSFUL PARADE

HOTEL REPOSE, AND TEACHING HER A LESSON,

By JOHN D. GILBERT. By BERT BAKER.

TIME ALL FILLED UNTIL NOV. 27.

BERT COOTE

Address 108 Great Portland Street, London, England.

Cable address—Impulsion, London.

WPL. H. COLBY

MRS. WM. H. COLBY

4—COLBY FAMILY—4

MASTER FRANK COLBY

LITTLE MISS BYRLE COLBY

Indefinitely Engaged with Hyde's Comedians.

MR. AND MRS. GENE

HUGHES

England's Favorite American Sketch Artist.

A Leading Feature of the London Music Hall.

Address 62 Epiphany Square, London, W. C.

SIMON, GARDNER and CO.

In WILL DAY'S Bookbinding Laugh Production.

THE NEW COACHMAN.

TIME ALL FILLED.

FRED NIBLO "The American Humorist."

Retired from Vaudeville. All booking—American and European—assured. WILL devote entire time to

THE FOUR COMANS

AND THEIR COMPANY.

TOM LEWIS and SAM J. RYAN

THE MAJOR AND THE JUDGE.

Management HURTIG AND SEAMON.

The Comedian.

JAMES J. MORTON

Touring California, San Fran, Yellowstones Park, studying new junk for the coming season.
 Starting season opens at Chicago Opera House, August 21.

P. S.—This is not a foreign act. I was born in America.

DOLIE MESTAYER

EDMUND DAY

Will write a few sketches this summer.

SUCCESSES IN 1901-2: All in the Family—Fred Edwards and May Edwin; The Unconscious; Red Devil and Blue Moon; Are You My Wife—Mr. and Mrs. Gardner Cross; Uncle Palms; In True; Mr. and Mrs. Alfred Coley.

Address PLAYERS' CLUB, 16 Gramercy Park, New York City.

VAUDEVILLE.

THE COMEDIANS, FIELDS & WARD

Just Returned from a Short Western Trip, Meeting with Great Success and Immediately Booked for Next Season. WHAT THEY SAY:

AMY LESLIE, CHICAGO "NEWS": "Fields and Ward are the best low comedy team ever seen here."

MILWAUKEE "DAILY NEWS," July 7, 1902:

"Promised, ranked, the numbers making up the second portion of the program deserve first mention. Fields and Ward are without doubt the most amusing pair of rapid-fire comedians that the Milwaukee public has had

an opportunity to listen to in a long while. They are clever and so perfectly at home with their audience

that the slightest occurrence out of the ordinary serves them as material for an additional witicism. They worked hard and elicited roars of laughter, and when their turn was finished the audience only allowed them to "break away" after repeated efforts to recall them.

MILWAUKEE "FREE PRESS," July 7, 1902:

"And yet the Piccanins, great as they are, did not dominate the programme. And who could dominate

Only Open Time September and October, 1902, and April, 1903. Managers of First-Class Vaudeville Houses address AL. FIELDS, 1879 Lexington Ave., N. Y. City.

companies the song, "Blooming Line." Katherine Pearl played her part acceptably during her absence.

Photo, who has been touring in vaudeville and concert under the management of George E. Murphy, was married on July 14 to William H. Turner, a Pittsburg business man, at her home in Harrisburg. Photo is a daughter of Major Joseph C. Smith, of Harrisburg. Mr. and Mrs. Turner left immediately for a two months' cruise on the great lakes, after which they will reside in Pittsburg.

A. S. Danton, the Hungarian fire diver, made his American debut at Hoag Lake Park, Woodstock, N. Y., on July 14, and at his first performance was injured so severely that he is now in hospital. His manager, H. J. Williams, announces that he will try to prevail upon Danton never again to attempt his act, which consisted of diving from the top of a sixty-foot ladder into a scalding cauldron, three and a half feet deep, nine feet long and six feet wide, his clothes massed being saturated with asphaltum, which was set ablaze.

Taylor and McCall are making a hit in their illustrated songs and moving pictures. Last week they headed the list at Lake View Park, Cincinnati, O.

Burton and Brooks, after a successful season of vaudeville, will sail for Europe on July 22, to return in September.

Manager Abe Leavitt has engaged for his Boston-Saviley co. the Russell Sisters, now playing the London balls. They will sail for the port on Aug. 2, making their first appearance in America in New York on Sept. 1.

The Olympic Comedy Four—George, Fay, Parsons, and Standish—are at Glentle Beach, N. Y., this week, with Erie, Pa., to follow, opening there on the Bur circuit.

Jules Dalmat, manager of the Empire Show, also of the Coliseum Theatre, Jamestown, N. Y., will soon be married to Daisy Deane, of that city.

Julian Rose is doing a Hebrew peddler act in the Summer parks, and the work is at Crescent Gardens, Revere, Mass., for the second time in three weeks, meeting with much success. He goes with the Rose-Fenton co. next season.

Thomas H. Sedgwick has been re-engaged by the Illinois Sisters to appear with them next season in Billy Jerome's new act, "The Dangerous Man." Sedgwick.

The Minneapolis have gone to Europe for a year, including their act, "Transatlantic by Telephone."

Bonzi and Bonzi, artistic rag painters, are playing this week their fifth season engagement at Hammonton's Paradise Gardens, New York City. They arrived on Monday night from Cleveland, having remained there for two weeks, then playing four weeks in six months in Cleveland. The week before they were featured at Electric Park, Baltimore, their third week in nine months in that city.

Mr. and Mrs. Harry Thomas and co. have concluded a successful engagement of four weeks at the Bur circuit of parks. Their new people, Claude and Temple, have made pronounced hits and will continue with them. The past season has been all that could be desired, with the presenters for the coming one still brighter. Twenty-five solid weeks have already been booked, opening at Tony Pastor's on Sept. 1. During the same Mr. and Mrs. Thomas will take their annual rest at Broadway Beach.

Coco Rockwell, clowns extraordinaire, is back by request this season under contract. She Rockwell does her act in a large tent containing forty thousand gallons of water. At Marshalltown, Iowa, and Grand Rapids, Mich., audiences have been capacity. She is playing parts and caricature. The master of her co. above Coco Rockwell; John Bannister, manager; H. H. Macmillin, proprietor; Harry Bannister, treasurer; Edward Kornick, master of transportation. Coco Rockwell avows that she will arrive via the Welland Canal, Niagara, on Sept. 20, on a steamer of \$10,000.

Mrs. Rose Myatt, pretense dancer, is in her eighth consecutive week at the Fairy Theatre, Willow Grove Park, Philadelphia, special dances being given during the past week in honor of the Elks' Band.

Bert Green, the astute and expert pianist down at Tony Pastor's, celebrated last Tuesday the first anniversary of his debut at that theatre, where his admirable manipulation of the ivory keys is one of the permanent features of the entertainment.

The members of the stock co. up at Prentiss's 12th Street held a reception after last Friday's matinee. Ice cream and cake were served and stage Manager James Castle officiated as master of ceremonies.

Hector's Museum in Foothill Street will reopen for the season on July 28.

Silas Kivity was in town last week to arrange for the production of his spectacle, "The Orient," at the forthcoming Canadian Exposition in Toronto. He intends to revive Around the World in Eighty Days at the New York Theatre next season.

The betrothal of Dolly Gardner, one of the peerless Madcaps, and Harry Alexander, one of Piccolo's Knights, was announced last week. Both are playing at the Paradise Gardens.

Colored John D. Hopkins has devoted a cottage on the grounds of Forest Park Highlands, St. Louis, to the performers playing that resort, so they may board and lodge upon the scene of their triumphs.

Coster's Italian Military Band, opening next week at the Paradise Gardens, are said to receive \$2,000 a week, and Manager Oscar Hammerstein states that the bill will cost in all just \$7,000 for the seven days.

Novell and Niblo play the Chicago Opera House next week, making their third time there in ten months. They will jump across to Astor Park, N. J., to begin rehearsals with Hunting for Hawkins (Eastern).

Mildred Howard de Grey, after a successful six weeks' engagement in her dance at Utriglio's Cave, St. Louis, is enjoying a vacation at her mother's home, Minneapolis. She expects to return to the East soon to play summer engagements.

Robert Gran is booking the new act of Victor Moore and Julia Blane, which seems to loom up as a winner of large proportions.

Maud L. Kennedy, daughter of the late Harry Kennedy, has made a success as soloist with Piccolo's Band during the past fortnight at Atlantic City. Now she has returned to her home in Atlantic, where she has sung for some time in the Pro-Cathedral in Jay Street.

This is what the London Express thinks of the impulsive Fred Ridgeway: "One of the very best comedians at the halls just now is Mr. Fred Ridgeway, who is appearing at the Oxford and Strand. Now, for one, we have a comedian who has got a voice, who does pretty, catchy music, and makes you laugh with real enjoyment. He

VAUDEVILLE.

THE COMEDIANS, FIELDS & WARD

that the all-night performances out of the ordinary served them as material for an additional witicism. They worked hard and elicited roars of laughter, and when their turn was finished the audience only allowed them to "break away" after repeated efforts to recall them.

MILWAUKEE "FREE PRESS," July 7, 1902:

"And yet the Piccanins, great as they are, did not dominate the programme. And who could dominate

the call that . . .

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (Mabel H. Martin, sopr.); Indianapolis, Mich., July 22—Archibald, Wm., 21, Franklin St., Washington, 22; Iron River, Mich., West Superior St.; A LITTLE OUTCAST; Belvidere, Ill., Aug. 1.

A TRIP TO THE JUNGLES (Bessie's); Massillon, Ohio, July 21-25; Athol, Mass., 20-Lake St., Greenfield, Mass., 4-6.

ALICE STOCK; Providence, R. I.—Indefinite.

ALDEN, EDWIN, STOCK; Washington, D. C.—Indefinite.

BALDWIN STOCK; Hamilton, Can., June 26—Indefinite.

BALDWIN-MELVILLE; Buffalo, N. Y., May 18-Indefinite.

BLIND, AMELIA; Kansas City, Mo., Aug. 25.

BLAIR, EUGENIE; Cleveland, O., June 2—Indefinite.

BOHLER-KEMBLE-RISING STOCK; St. Louis—Indefinite.

CASTLE SQUARE THEATRE; Boston, Mass.—Indefinite.

CLINTON, DE WITT, STOCK; Dayton, O., June 25—Indefinite.

DALE, AUGUSTIN, STOCK; Pontiac, Mich., July 1-Indefinite.

DE GRANDPA; Atlantic City, N. J., Aug. 11.

EWALD, DANIEL; St. Paul, Minn., July 18-Indefinite.

FREIGHTWAY STOCK; San Francisco, Cal., July 21—Indefinite.

GILMAN, LAWRENCE; Utica, N. Y.—Indefinite.

HANNAH STOCK; St. Louis, Mo., June 25—Indefinite.

HEDDON, COURTESY; Albany, N. Y., June 2—Indefinite.

HOBSON, DOROTHY, STOCK; Troy, N. Y.—Indefinite.

JAMES ALBERT CO. OF AMERICA; New York—Indefinite.

KELLY, MARY, STOCK; St. Louis, Mo., June 25—Indefinite.

KELLY, ROBERT, STOCK; St. Louis, Mo

MANAGERS' DIRECTORY.

COL.—ROCKY FORD.

New Opera House
Capacity 1,000. Seats 800. Stage 30 ft. wide, 27 ft. deep.
Lighted by electricity. Located within 20 miles. Un-
der management of Wm. H. Walker, Mgr., New
Opera House, 10th Street, New York, N.Y.

CONN.—BRIDGEPORT.

Smith's Colonial Theatre
A MAGNIFICENT, NEW GROUND-
FLOOR PLAYHOUSE. Perfect in equipment.
SEATING CAPACITY OVER TWO
THOUSAND, with standing room for 200.
LEADING ATTRACTIONS.
EDWARD C. SMITH,
Proprietor and Manager.

IDAH.—BOISE.

Columbia Theatre

Now booking only the best attractions. Best the-
atre town in the West. Gateway to the Great Thunder-
Mountain Gold Mining District. Midway between Salt
Lake, Utah, and Portland, Oregon, on the Oregon
Short Line. Address for time.

JAMES A. PENNEY,
Owner and Manager.

IND.—ANGOLA.

Croxton Opera House

Booking coming season. Sept. 10 and 20 open; also
FAIR DATES, week of Oct. 6. Fair week the last
week of the season. Wants first-class attraction
only. Answer quick. Pop. 2,000 with 5,000 to draw
from. Some open time in Dec., Jan. and Feb.

P. A. CROXTON, Mgr.

IND.—VAN BUREN.

R. & D. Opera House

Wants a good, strong attraction to open the
season, week of Sept. 12, 1902. Plenty of
open time for one night stands. Plays limited
to one per week and dates protected.
New house, seats 600, well equipped. Popu-
lation 2,000. Good country to draw from.
Centre of Indiana Oil Field.

P. A. REILLY, Mgr.

IOWA.—IOWA FALLS.

The Metropolitan

Known for and wide for its protective and conserving
policy. Wants strong attraction for opening season in week
Sept. 12. No repertoire company. Fair open time option.

H. G. HESWORTH, Mgr.

KAN.—WAMEGO.

Leach's Good Opera House

Wants good shows, share or rent. Good house, good stage
and dressing rooms, good ventilation, good heat, and good, prompt management.

LOUIS B. PARSONS.

KAN.—WICHITA.

Toler Auditorium

New house, large stage, electric lights. S. C. 1000.
Open time for No. 1 attractions only.

H. G. TOLER & SON.

MASS.—NORTH ATTLEBORO.

Wamsutta Opera House

Thoroughly renovated and decorated and fitted with mod-
ern electric appliances. Measures leading first-class one-
night stands write for open time.

W. G. CORBETT, Mgr.

MD.—CAMBRIDGE.

Phillips' New Opera House

Pop. 3,000. Seating capacity 1,000. Everything new.
Not show town on shore. Now booking 1902-3.

WILLIAM H. ANDERSON, Mgr.

MICH.—EAST JORDAN.

The Loveday Opera House

Can be placed between Peterborough and Trenton City.
Pop. 2,000. S. C. 800. Stage 30 ft. wide, 27 ft. deep.
Lighted by electricity. Towns within 20 miles. Un-
derstand that this house is especially good attractions
only—that's why we get business equal to larger towns.
OPEN TIME AFTER NOV. 15. One each for
Nov., Dec., Jan., Feb. and March. The policy is, how
much money we can get—not how many attractions
we can play.

W. A. LOVEDAY, Mgr.

MISS.—CLARKSDALE.

New Clarksdale Theatre

Grooved floor, modern and up to date in every particular.
Capacity 600. Located less than two miles from the United
States. Greatest box money or percentage. Workmen
afforded. Address

W. A. CRAWLEY,
Clarkdale, Miss.

KLAU & KELANGER, New York, N.Y.

MO.—ST. LOUIS.

Exposition Music Hall

THE CHANCE OF A LIFETIME.
FOR RENT. St. Louis Exposition Music Hall can be
rented until Dec. 31, 1902. It is fully equipped with
concourse and all necessary electric apparatus. Seating
capacity 2,500, situated in the heart of the city, near
the Union station and downtown hotels, and can be
reached by all street cars.

St. Louis Coliseum

ALSO FOR RENT. Under the same roof, will rent
separately or with Music Hall. The Coliseum has a
seating capacity of 4,000. The rooms is 100x100, suitable
for large dinner and theatrical performances. Has a
flooring which can be removed and replaced. It is
one of the finest halls in the country. From now on
and during the Louisiana Purchase Exposition there
will present a fine opportunity for the right person.

For terms apply to

FRANK GARNER, Agent,

20th and Olive Sts., St. Louis, Mo.

MANAGERS' DIRECTORY.

MISS.—IN-COME.

New Opera House

Booking coming season for New Opera House.
Capacity, 600; population, 6,000; draw from, 20,000.
Deliver pay out \$200,000.00 month. Can get you
attractions, 20 miles away, with population 6,000.
Write for terms and time.

A. J. HACKETT,
Mgr. and Prop.

N. Y.—ELLENVILLE.

Masonic Theatre

In the heart of Summer boarding section. July,
Aug. and Sept. date desirable. County Fair dates;
Aug. 15, 25. Open for good attraction.

M. H. HUNTON, Mgr.

OHIO.—SPRINGFIELD.

The Fountain Square Theatre

Now booking for next season. Playing
both popular-priced and first-class attrac-
tions. Seating capacity 1,500. Population
40,000. For open time address

C. J. GROSS, Lessee and Mgr.

PA.—HASTINGS.

Hastings Opera House

Seats 1,000. Now booking 1902-1903.
Also booking Glen Campbell Opera
House.

For time and terms address

JAMES McNEIL, Mgr.

PA.—PUNXSUTAWNEY.

Mahoning Street Opera House

Notice—ALL TIME OPEN. Recently purchased by
me. House to be thoroughly renovated and equipped
up to date. Drawing population 30,000. Two street
car lines passing house.

PA.—KITTMANNING.

New Grand Opera House

Good open time in month of September. Address all
communications to Kittanning, Pa.

C. W. PARK.

PA.—SHAMOKIN.

Fraternity Theatre

Just built. Modern Theatre, capacity 1,000. Draw-
ing 20,000. Now booking season 1902-3 direct. Write
for open time. First-class attraction wanted for open-
ing.

U. G. UNGER, Mgr.

R. I.—NEWPORT.

Opera House

Now being entirely reconstructed and
remodeled at an expense of \$30,000.
Only regular theatre in the city. En-
larged stage, handsome auditorium, dress-
ing rooms all new, well heated and ven-
tilated. New seating and electric lighting.
Newport has the record for being
by far the best show town for its size of
any city in New England.

For dates and terms address

HENRY BULL, Jr., Mgr.

S. C.—BISHOPVILLE.

New Opera House

In the best little show town in the State. Book to me
unmoney.

CARNEGIE & McCUTCHEON.

TEXAS.—BONHAM.

Steiger Opera House

Population 7000; Newly furnished; Seating
capacity 500; Electric Lights; Large
Stage, 50 by 30. ONLY OPERA HOUSE
WITHIN CITY LIMITS; Playing only
FIRST-CLASS attractions; Now booking
season 1902-3. For open time address

VERNE STEIGER, Prop. and Mgr.

TEXAS.—CALVERT.

Casimir's Opera House

Capacity 500. Population 4,000. Electric lights. Now
booking for next season.

J. P. CASIMIR, Mgr.

VT.—BURLINGTON.

Howard Opera House

SEND FOR OPEN TIME.
THANKSGIVING DATE OPEN.

Nothing but First-Class Attractions
Considered.

On direct route from Boston and New York to Mont-
real.

H. H. W. WALKER, Mgr.

WI.—WATERTOWN.

Turner Opera House

BOOK THE WINNER.
The Bonus Sunday Night Stand.

Give me the show, I'll get you the money.
Play only one attraction a week. Seating
capacity 1,000.

For terms and open time address

H. A. NEWMAN, Mgr.

MANAGERS' DIRECTORY.

W. VA.—MARTINSBURG.

Central Opera House

Modern Opera House, capacity 500. Popu-
lation 10,000. Located in close proximity. Address
A. F. LAMBERT, Mgr.

PROFESSIONAL CARDS.

ADDISON, GRACE

Address 128 West 45th Street.

ANDREWS, LILLIAN

Stage Co. Disengaged for fourth season.

BAKER, MABELLA

Character comedian. 217 W. 45th Street.

BARKER, ADELLA

With Jeff De Angelis 1902-3. 411 W. 33rd St.

BATES, ANNA L.

Practise's Stock. Address Actors' Society.

BRANDON, ETHEL

Address Actors' Society.

BURT, LAURA

Disengaged. Cecil Hotel, London, W.C.

BRADLEY, LEONORA

Invites offers. Season 1902-3. Actors' Society or Agents.

CAREY, ELEANOR

With Mr. Leslie Carter. Address MIRROR.

CARHART, JAMES L.

Old Man, with Richard Mansfield names 1901-1902-1903.

CLARGES, VERNER

The Players, 15 Gramercy Park.

CROSBY, WALTER H.

A Royal Family. Season 1902-3.

ELISCU, FERNANDA

Address DRAMATIC MIRROR.

HADLEY, HELAINE

Also Puttigill in Quincy Adams Sawyer. En route.

HANCHETT, JULIA

Summer address, 22 First Ave., Toronto, Ont.

HOYT, ETHELWYN

With Kathryn Kidder.

HUNT, MARIE

Address Actors' Society.

KENDRICK, MR. ALFRED

Disengaged. Juvenile Lead. Green Room Club, London.

LORIMER, WRIGHT

Disengaged and featured in The Power Behind the Throne.

MONTGOMERY, CHAS. H.

Old Man and Characters. Actors' Society.

PITT, MARGARET DIBBIN

Temporary address, Actors' Society.

PORTER, CAMILLE

The Power Behind the Throne.

PREVILLE, MATHILDE

Temporary address, Borough Park, Brooklyn, N.Y.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

EMILY LYTTONSpecially engaged to play JANE with F. E. Proctor Stock Co.
July 14—Fifth Avenue Theatre. July 21—135th Street Theatre.

At Liberty for Next Season.

Address 226 West 22d Street, N. Y. City.

RICHARD BUHLER

The Buhler-Kemble-Rising Stock Co.

Kemble's Park, St. Louis, Mo., all Summer.

MYRA C. BROOKETHREE YEARS WITH MR. RICHARD HARRISFIELD.
AT LIBERTY FOR 1902-1903. CHARACTERS.

Address Actors' Society.

AMELIA GARDNER

LEADING WOMAN.

Specially Engaged. Fisher Theatre Stock Co., Rochester, N. Y. Invites offers for next
Season. Address Actor's Society.**LYDIA DICKSON**

Address 163 Alaska St., Denver, Col.

Permanent address, Actors' Society.

DANIEL FRAWLEY

SPARKLING YOUTH.

Secret Service. Brother OFFICER.
The Only Way, The Love, Lord and Lady ALONE.

"THE RURAL JEFFERSON."

John Keefe

AT LIBERTY.

Address MIRROR.

SYDNEY AYRES

INTERVIEWED WITH

Forepaugh Theatre Stock Company, Philadelphia.

BLANCHE SEYMOUR

INGENUE AND SOUBRETTE.

Three seasons with Fisher Theatre Stock Co., Grand Opera House, New Orleans. Summer Season with
Academy of Music, Buffalo, N. Y.**KATHERINE ROBER**

Comedian. Address E. D. PIERCE, Room 20, Madison Theatre Bldg., N. Y.

THE MABEL.

MONTGOMERY

LEADING WOMAN.

Just closed one year's engagement with F. E. Proctor Stock.

INVITES OFFERS.

ETHEL FULLER

AT LIBERTY FOR STOCK OR COMBINATIONS.

Address 242 West 42d St., New York.

Daisy Lovering

Address Actors' Society.

ALICE JOHNSON

LEADING WOMAN.

Sherry Hill Theatre, New York City. Summer 1902-03.

PROFESSIONAL CARDS.

CHESLO D. PERUCHI**AND ELLA BELDEN**WITH THE PERUCHI-BELDEN
(incorporated) ATTRACTIONS.Eau Claire, Wisconsin, until Aug. 4.
As "Bellini College," or "P. E." Stock Company.
C. D. PERUCHI, Pres. THEO. JOHNSTON, Secy. Rep.**SUZETTE JACKSON**

INGENUE.

Address MIRROR.

ANNE WARD
and ROSEAs Rose,
Suzette's girl, 1902.**TIFFANY**

De Witt Clinton and Edna Ellsmere

LEADING BUSINESS.

De Witt Clinton Stock Company,
CASINO THEATRE, DAYTON, OHIO.**EDNA EARLIE LINDON**

INVITES OFFERS SEASON 1902-1903.

LEADING WOMAN.

Address Covington, N. Y.

LILLIAN LANCASTER

LEADING SOUVENIR.

Covington 220 VANCE CO. Invites offers for next season.

Address Lancaster.

HERBERT J.

CORTHELL

CHARACTER COMEDIAN.

DISENGAGED.

Address MIRROR.

Florence Deane

Address Actors' Society, or Mirror.

Lillian Lawrence

LEADING WOMAN.

Elton's Gardens, Beaver, Colorado.

JANE KENNARK

As CIGARETTE in UNDER TWO FLAGS.

Paul Peter's Version New York Academy of Music Production.

Under the Management of O. D. WOODWARD.

TOMMY SHEARER

Comedian.

Engaged. Blaney's All Star Stock, Newark, N. J.

Address Lehman Stock Co., Allentown, Pa.

MISS EVA TAYLOR

Leading Woman.

Address for Summer, Whiting Beach, Mass.

FRANK D. NELSON

SINGING COMEDIAN.

Invites Offers for Next Season.

Department address, 22 First Avenue, West Haven, Ct.

N. Y. address, William's, Atlantic.

MARIBEL SEYMOUR

INGENUE.

Three seasons with Jacob Little. One season with Mayo—Sherry Stock Company. Address 10 Clinton Place, Buffalo, N. Y.

"Just a Few Lines from London, England.

SULLIVAN, HARRIS & WOODS

Wish to Announce that Mr. DENT COOTE has Arrived for the Production of the Play "The Fatal Wedding."

THE FATAL WEDDING

BY VENICE. DIRECTOR,

which will Open at the PRINCESS THEATRE, 44th Street, New York, Saturday, AUGUST 4.

WAIT FOR THE COMPANION PLAY.

FOR HER CHILDREN'S SAKE,

which Opens at the Grand Opera House, New York, week of Sept. 15, with SIR LIMA ELLIOTT-MAN.

Sullivan, Harris and Woods' Attractions.

* CALL *

ROAD TO RUIN

All people engaged for the above company will please report for rehearsal at Tuxedo Hall, 59th Street and Madison Avenue, on July 15.

FATAL WEDDING

All people engaged for this attraction will please report for rehearsals at Tuxedo Hall, 59th Street and Madison Avenue, on Aug. 4.

KING OF DETECTIVES

All people engaged for this attraction will kindly report at Tuxedo Hall, 59th Street and Madison Avenue, on Aug. 12.

FOR HER CHILDREN'S SAKE

All people engaged for this attraction will, please report at Tuxedo Hall, 59th Street and Madison Avenue, on Aug. 25.

Kindly acknowledge this Call by letter.

SULLIVAN, HARRIS AND WOODS.

WANTED.

Musical Comedies, Farce Comedies, Burlesque and Extravaganza Productions for Saturday Night performances during coming season.

CHICAGO ATHLETIC ASSOCIATION

GEO. C. REED.

TWO GOOD SHOW TOWNS

IN CANADA.

BETWEEN TORONTO AND MONTREAL

PETERBOROUGH.

POPULATION 15,000.

Population 15,000. Peterborough is a city of 15,000, situated in the heart of the province of Ontario, Canada. It is a manufacturing center, and is well known for its fine lumber products.

LINDSAY.

POPULATION 8,000.

Population 8,000. Lindsay is a town of 8,000, situated in the heart of the province of Ontario, Canada. It is a manufacturing center, and is well known for its fine lumber products.

The Gaskell Stock Co.

Supplying every article of the house's needs.

A full line of Dry Goods and Clothing Goods. Furniture, Drapery, Linen, Household Goods, etc.

General Store, Furniture, Drapery, Linen, Household Goods, etc.

